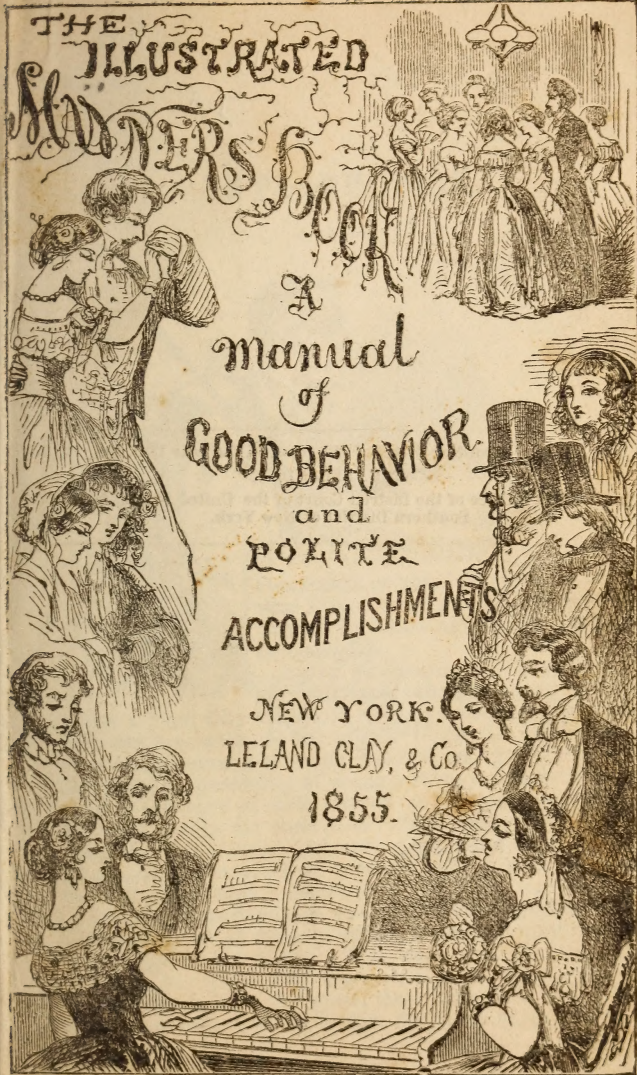


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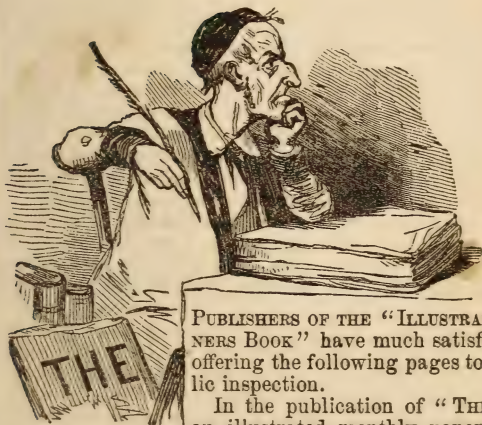
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INTRODUCTION.



PUBLISHERS OF THE "ILLUSTRATED MANNERS BOOK" have much satisfaction in offering the following pages to the public inspection.

In the publication of "THE DIME," an illustrated monthly paper, at Ten Cents a year, they wished, in every possible way, to combine the agreeable and the useful. With this intent, they commenced some articles on Manners and Behavior; but there was no possibility of doing justice, in a narrow compass, to a subject of such interest and importance. They searched vainly for some book which they could recommend to their readers; but such a work had no existence. They then determined to produce such a work as was needed. The result is before you.

The first important step was to find an author for such a work—a man of science, genius, taste, accomplishments, knowledge of the world. Well, such men we have not found, in our publishing experience, to be very plentiful. But wherever there is a place, there must be a man to fill it, and we believe we have been fortunate enough to find

him. We should be glad to put his name on our title-page—doubtless it would add some thousands to the sale of the book—but he objects. He thinks it might not be altogether pleasant to be pointed out as the author of a “Manners Book;” and that the position of a social monitor and critic might interfere with his enjoyments. Very likely. He is one of the few who wish to

“Do good by stealth, and blush to find it fame.”

We have solemnly engaged to keep his incognito sacred, adopting the same rule as with *THE DIME* and *COMIC WORLD*.

Of the artists, however, who have furnished the profuse and characteristic illustrations, we may speak. The superb title-page, and many of the wood engravings, have been executed by the celebrated illustrative engraver, N. ORR, of 52 John-street, whom we cordially commend. Other excellent engravings have been done by the young lady artists of the New York FEMALE SCHOOL OF DESIGN, an institution for teaching young ladies both drawing and engraving. A large number, executed with the freedom and effect of pen and ink drawings, have been done by a new and secret process, called the GALVANOTYPE, in which the plate is produced directly from the drawing, without the use of the graver. Finally, some of our best illustrations were imported from Paris, having been engraved there from the drawings of Grandville, Valentine, Gavarni, etc.; while the beautiful fashion plates, near the end of the work, are from the elegant Gazette of Frank Leslie. Having spared no pains or expense in preparing such a book as will supply a great, urgent, and wide demand, and do more good, we earnestly hope, than many works of a higher pretension, we offer it to the trade and the public.

LELAND, CLAY, & CO.,
321 BROADWAY, NEW YORK.

The Illustrated Manners Book is sent by mail, post paid, for One Dollar.

It will be supplied to Agents, Teachers, and other persons interested in its circulation, on terms which may be ascertained of the publishers.

And to the general Book Trade by STRINGER & TOWNSEND, 222 Broadway.

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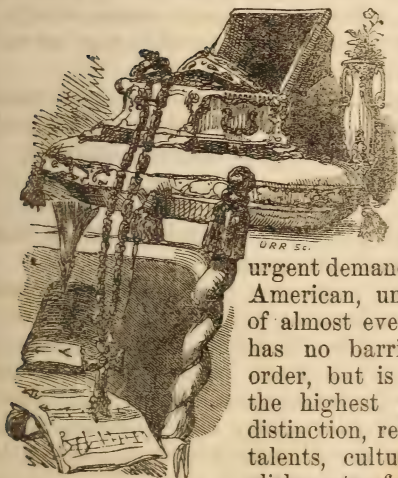
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CHAPTER I.

PRINCIPLES OF BEHAVIOR.



THE GENTLE READER, as each one is or will be, may have long sought for this work, or one of a like import. It comes now to fill a wide and urgent demand ; for the young American, unlike the citizen of almost every other nation, has no barrier of caste or order, but is free to rise to the highest place of social distinction, requiring only the talents, culture, and accomplishments of such a sphere.

These talents are the gift of Nature ; but all the development of education, and improvement of culture, and embellishment of art, are within our own power. In this land of Freedom, of Ambition, and of energetic Self-hood, every aid is demanded which can contribute to the highest social achievement ; and such aid is the right of every man or woman.

The law, that demand should govern supply, applies to literature and art, as well as to corn and cotton ; yet great demands may exist unconsciously. You may have long had a demand for such a book as this, and yet not become aware of it, until, in some way, it was brought to your knowledge. So of many other things.

Consciously or unconsciously, every being has the aspiration for the highest development, and the greatest happiness it is capable of. Every man has the desire to be a gentleman, every woman a lady ; which is, simply to be the best possible man or woman within their capabilities.

And this aspiration after the utmost perfection of being and doing, is felt to be a right, a duty, and a means of happiness. When the poet exclaims,

“ O Happiness ! our being’s end and aim,”

he utters a truth which lies at the basis of all true philosophy, and all true morality.

Happiness—it is the one object of all sentient being : it is also the single object of this treatise. Happiness comes from the satisfaction of our wants, or attractions. It is found in the exercise of our capacities, and the attainment of our aspirations. Every faculty of every being finds pleasure in its proper use, and the highest happiness consists in the harmonious gratification of all passions, all attractions, all aspirations.

It is the right and the duty of every being to live its own true life, and its happiness is secured by the development and exercise of its highest and fullest capabilities. There can be, of course, no right to do a wrong ; no duty can include impossibilities. Life consists in being and doing. The doing comes

from the constitution of the being ; and the being is perfected, in its true development, by all genuine doing.

The being of a horse is his symmetry, strength, beauty, fleetness, and all his capabilities. His doing is the exercise of these capabilities ; and his enjoyment and happiness consist in his being the best possible horse, and doing the highest duty of the most noble horse-hood. The being of a man is the assemblage of all his capabilities. His bones and muscles, his strength and activity, his grace and beauty, his senses and organs, his propensities, sentiments, and intellectual faculties, all swell the wealth of his being. Each faculty has its own life, its own rights, and its own capabilities of happiness ; and all combine to make up the harmony of the complete being, which we call a man ; and it is the full, equal, and harmonious satisfaction of all these faculties, which constitute the greatest happiness, and so fulfill the end of manhood. The sole use of life is the enjoyment of life. Low enjoyments come from the exercise of low faculties, separated from, or uncontrolled by higher. High enjoyments consist in the exercise of the noblest faculties, of honor, devotion, benevolence, and justice ; but the happiness of these, though pure and consoling, is not complete. Nothing can fully satisfy the aspirations of the human soul, but the complete and harmonious gratification of all its desires and capabilities of enjoyment.

Therefore—and this is an important therefore—therefore, small things are of great consequence. A leaf is a little thing, but leaves make up the foliage of a tree, and each leaf has its own vital function. A man is not willing to spare his little finger. The little graces, accomplishments, and suavities of life,

are like the leaves of the tree ; like the petals of its flowers, like the thousands of minute but charming things in nature which make up the sum of her attractions.

Or, to be less poetical, perhaps, and more practical, the happiness of life in the aggregate—of the lives of the millions of men, women and children around us, is far more influenced by manners and behavior ; by the minor morals, or a regard to small rights and decorums ; by kindness, politeness, and the elegancies of what some may think trifling accomplishments, than by any noble or heroic actions of benevolence, or self-sacrifice, or magnanimity. Such acts fall within the opportunities of few, and cannot occur often ; but the others may enter into our daily and hourly lives, and diffuse their influence over our whole existence.

The consciousness of possessing a cultivated taste, gentle breeding, refined manners, and an agreeable exterior, is no trifle in the sum of happiness ; and the exercise of these qualities in social intercourse, giving happiness to others, causes that happiness to be reflected upon ourselves. So this joy of being and action is radiated and reflected every where ; and its circling blessings, like the light of the stars, spread through the universe.

Is it not so ? Is it not a happiness, Madam, to feel yourself charming ; beautiful in form and feature, if so blessed ; beautiful in carriage and manner, as you may be ; beautiful in the neatness and elegance of your dress ; beautiful in the kindness and politeness that shines forth in every expression ? You are happy in all this ; you see others happy in admiring you. You feel that you add to the sum of human happiness. You are a living joy—a bless-

ing in yourself, a blessing to all who see you. Men pause in their busiest walks to look at you, and feel better for the looking. Each visit you make diffuses a new joy. The day is full of delights. You give a new charm to many lives—thus happiness is radiated upon other spirits, and so on, outward and onward, until your beauty has charmed the world, and your smile, like the beams of those far off stars, will shine upon posterity.

And everything which contributes to the harmony of life in any being; every line of beauty, or motion of grace, or assemblage of pleasant colors, or concord of sweet sounds—every look, or word, or action, which gives pleasure, and promotes happiness, becomes a high moral duty.

This is no question of fancy, of caprice, of arbitrary custom, or fashion; but it becomes one of rights and duties, important enough for pulpits, and grave enough for legislators.

“Manners make the man,” some proverbial philosopher informs us. The man makes the manners. Being comes before doing; and a man’s manners are the outward expression and manifestation of his interior life.

Always? No. There is the power of assuming a virtue, if we have it not. A bad man may assume the exterior air and manners of goodness. The crafty may seem frank. The haughty may wear the guise of friendliness. Ferocity may seem gentle; and these appearances and counterfeits may deceive those who have not the power of looking through shams.

So, some men are worse than they seem; and this hypocrisy is detestable. Well, is it nothing that men, out of deference to goodness, desire to

seem and be thought better than they are? Be sure there are two sides to this question. Would you have men manifest all their badness without restraint? Is it not better that even the bad should feel the necessity of putting on a good appearance, as a recognition of the general sentiment in favor of goodness?

But good manners are no more likely to be hypocritical than bad ones. We have seen persons, quite estimable in some respects, putting on the eccentricity of ugliness; and acting with brusquerie and even brutality, to get credit for frankness and honesty. But, in these cases, people wish to turn some defect of temper into a merit.

But all these principles, and all that makes up the Science of Behavior, will appear hereafter, and need not be stated in the form of abstract propositions. There is no rule of life which is not based on science, and which may not be referred to some principle or law. Doubtless there may be observances of etiquette which seem purely arbitrary and capricious, but they are few, and of no consequence. Even these, if carefully examined, may be found to have, or to have had, some good reason. But every genuine and valuable rule of behavior may be referred to some principle of natural law; so that the observance of what may seem at first glance a matter of trifling etiquette, may be a moral duty; and a breach of decorum a crime.

A rudeness to any person is an offense, and is even recognized as such at law. The neglect of politeness, in certain cases, is a positive rudeness. The man who does not do what is becoming to a gentleman, commits a sin of omission, which may be a very grave one. He who does not prevent an

injury, when it is in his power, might almost as well inflict it. The man who neglects to save life, is not much better than a downright murderer. So, a neglect of politeness may be the severest insult that can be offered.

Every breach of good manners is some violation of right. Every neglect of politeness is a failure in duty. Men and women are members of society. They have all social wants, and social duties, growing out of their social relations. It is not enough that I let people alone, and injure no one. It is not enough to "cease to do evil;" we must also "learn to do well." But this question of rights demands a separate chapter.



WHAT DO YOU MEAN, SIR?

CHAPTER II.

GOOD MANNERS FOUNDED ON HUMAN RIGHTS.



IT IS becoming every day more evident, that all real things on this planet are based on certain principles of right or justice, which are adapted to the true nature and proper condition of all men and women.

Arbitrary regulations, whether of manners or morals, are of little value, if they are not in accordance with these universal laws. For every possible requirement

there must be some good reason. A law that is not founded in the natural principles of justice, is void from the beginning ; or becomes of no effect, or obsolete, as soon as the emergency has passed for which it was ordained.

“Life, Liberty, and the Pursuit of Happiness,” Mr. Jefferson, are very comprehensive terms ; but each includes the others ; and each includes all rights. The right to live includes the right to all the conditions necessary to the most perfect development of the being and capabilities. Liberty is the right of every one to seek his own happiness in his own chosen way, so long as he does not trespass upon the equal right of every other. The Pursuit of Happiness in every being, consists in its efforts to satisfy its natural desires.

Every faculty and every organ has its own special rights. The right not to be offended—the right to gratification and pleasure. Take the senses, for example. Taste has the right not to be compelled to eat unsavory food ; and the right to seek for gustatory enjoyments. The parent who compels a child to eat a piece of fat pork, or any other viand loathsome to its unperverted taste, violates the rights of this sense. It is violated wherever men are deprived of healthy food, and fruits of delightful flavors. The host who provides good food, and the cook who prepares it, exercise the politeness of taste, and satisfy the rights of appetite.

The smell has its rights, but they are everywhere violated. Whoever fills the air I must breathe with unpleasant odors, is guilty of a wrong. If the smell is merely unpleasant, it is an impoliteness ; if unwholesome, it is a crime ; and, as a general law, unpleasant odors are also unwholesome. Poor nose ! its rights are little recognized. Our streets are filled with nauseous odors ; and the personal uncleanness of many persons is an outrage to this sense. But of this hereafter.

Sight has a right to beauty, symmetry, and ele-

gance of form ; harmony of colors ; grace of movement, and every pleasing quality. It has a right to fine scenery, noble architecture, elegant furniture and decorations, to exquisite works of art, and to all possible beauty of person, costume, and adornment. Its rights are denied by deprivation of these enjoyments, and it is outraged by every obtrusion of ugliness.

Hearing has the right to sweet and melodious sounds, and the grand harmonies of musical art : it is offended by noise, confusion, and all harsh, dissonant, and repulsive sounds.

If we suffer, it is probably for our own offences ; with what justice, then, can we inflict our evils upon others ? If you have a headache, and any one has contracted to give you sympathy, it is your right, perhaps. You need not trouble the whole world. So if you have a toothache, let it be a private matter between yourself and your doctor or dentist



A PERSONAL AFFAIR.

In the same way, every organ of the body, and every faculty of the mind, has its rights and its sources of happiness. To close the window of an omnibus or rail car, may be a violation of the politeness due to my lungs, as much as snatching the food from my hand would be a wrong to my stomach. Interrupting a story I wish to hear, is an impoliteness and violation of my rights; it prevents the satisfaction of my faculty of eventuality—as a volley of abuse might be an outrage to my approbateness.

Let these principles, so briefly stated, be borne in mind, and it will be seen that a Manners Book is truly a work of deep philosophy and profound science; that etiquette is based on principles and laws; that behavior may have its foundation in mathematics; that grace of deportment is a noble art; that from the slightest act of complaisance, to the highest moral duty, the same great principles should govern us.

It has been said that each individual has the right to secure his own happiness in his own way, so long as he does not interfere with the equal right of every other. This is true, but not the whole truth. Each individual does secure the greatest possible happiness to himself, when he promotes in the highest degree the happiness of all other beings. The good of one is the good of all.

It might be supposed that in the solitude of a hermit, the life of a Robinson Crusoe, in the isolation of utter loneliness, a man might be free to do any absurd or outrageous thing he might fancy. True, he may whistle, sing, laugh or shout, without annoying any one; he may cut capers, make grimaces. roll upon the ground; he may wear any

clothes or no clothes, since there are no eyes or ears to be offended but his own—*perhaps*.

This “perhaps” is put in for the benefit of all who believe in the existence of unseen intelligences, who are near us, to guide and comfort us ; who, though usually unseen, and consciously unfelt, may yet be often and forever near us. If we admit this belief, we are never alone, but always in social relations that should influence our conduct. It is not to be supposed that spirits have much regard for the observances of conventional etiquette, but it may well be believed that one’s guardian angel may be shocked by anything truly unseemly and disgusting.

And, leaving all the unseen intelligences out of the question, there is one who is with us always, by whom we wish to be respected—*ourselves*. A man may be no hero to his *valet de chambre*, because the person who fills such a post may have no proper idea of true heroism, but every man would assuredly like to be a hero to himself, or at least to have his own respect and good opinion, which he could not do if he allowed himself to behave improperly in his own society.

It is for this reason, that when a man behaves very badly, he is thought to be beside himself, or rather aside from himself, and quite oblivious of his own personality, which is a phenomenon of intoxication, as of other insanity ; in which persons do the most unseemly and outrageous things, because they are unconscious of any recognition.

I believe, therefore, that in the heart of a desert, or on an uninhabited island, a true gentleman would preserve all his dignity, and all his propriety and purity of conduct. I am sure that a true lady, in

the privacy of her own apartment, is just as much a lady, as sweet, and delicate, and refined, and every way beautiful, as in the parlor where I met her for a morning chat, or in the drawing-room where she is the cynosure of the evening party. Because everywhere the free being acts out his true nature. His life is instinctive and genuine; and his training has perfected his capabilities, so that habit is a second nature, which he does not violate. The true lady or gentleman is so under all circumstances; others act a part, but they must do this, and if from attraction, the true is developed in them, and they become what they wish to be thought, and then aspire to be.

A man wishes to suit his action to the company he is in, or to get out of it as soon as possible. If with noisy people, he too must make a noise, or suffer, or leave. He must be gay with those who laugh; sad with those who weep. A certain conformity of manners and life is necessary to politeness. One does not carry the style and dress of the Fifth avenue into a rustic country house. It would be very snobbish to do so. The dress and manner of a wedding are not suited to a funeral. When the king turned his tea into his saucer, contrary to his own custom and all etiquette, because two country ladies did so, whose hospitality he was enjoying, he was more than a king—he was a true gentleman.

This conformity depends upon the law of harmony. Music is the key of social science. If I sing with other persons, I must sing the same tune, in the same pitch, or I am a nuisance. My tune may be better than theirs; I may pitch it to a better key; but if I have come to them, I must con-

form to their expression until I can bring them to mine, or I must leave them.

It is in this way that refinement may become a miserable affectation; and a well bred man, in some social spheres, a nuisance in others. We knew a lady to give great offense by wearing her gloves at a ball. "She is so stuck up that she is afraid to touch our hands," they said. In such a case you have two things to choose between. Conform to your company in these trifles; pour your tea into your saucer, take off your gloves, or go elsewhere. Do not mar even a low accord. Dress according to your work; behave according to your company; but still have more regard for your own permanent respect, than a temporary popularity with some casual society.

The true harmony is that of a man's own nature. When all his own faculties are in accord, like the strings of a well-tuned harp, he is ready for everything that can contribute to his enjoyment. Such a man, true, self-loyal, tuned up to the concert pitch of his best life, is in harmony with universal nature, fitted to enjoy all melodies in every scale, and unmoved by the vulgar discords around him.

There is thus a higher standard of morals and manners than an observance of the tastes and wishes of those around us. There are rights relative; but there is also a right absolute, or an equilibrium and harmony of rights, which is the true point of dignity and manliness. In the person it is symmetry—in the carriage, ease—in relations, harmony—in results, happiness.

CHAPTER III.

CARE OF THE PERSON.



FAITHFUL to our duty we could not be, if we were to neglect the most minute particulars of that attention to the person which is the first necessity of good manners, and the most valuable of all accomplishments and excellences. There can be no health, no comfort, no happiness in oneself; nor is it possible to be agreeable, or even tolerable to others, without attending to the common decencies of life.

No one wishes to inspire others with disgust. No one ought to be willing, from laziness, inattention, or moroseness, to produce an unpleasant impression on any of the senses of those about him. No man can afford to cut himself off from human sympathy, the vital circulation of the social being, without which it withers and dies.

There are eccentricities

of habit and manner, peculiarities of costume and deportment, that are harmless and even picturesque, though not strictly beautiful. The "Gent," the "Snob," the dandy of exaggerated finery, or the dandy of an equally affected and exaggerated coarseness and ugliness, we may tolerate; but a positive disregard to personal decency, ranks a man below all ordinary savageism.



A GENT.

The care of the person is the beginning of good manners. Every one not only consults his own well being, his dignity, and enjoyment, by his care of himself, but he also fulfils a social duty. Every one should do the best he can for himself, for his own sake, and to avoid giving pain to, or to promote the happiness of, others.

We enter here upon delicate ground; but the reader will see its necessity, and excuse our plainness of speech. We must run the risk of exciting a feeling of disgust in some readers, that we may give to others the instruction they need.

The first moral and physical duty of every human being *is to be clean*. Cleanliness, the apostle says, is akin to godliness. We would not give much for the godliness of any man or woman who was not cleanly. Filth is a violation of the rights of several of the senses. We see it; we feel it; sometimes we may be cheated into tasting it; and we smell it terribly. In all ways, and under all conditions, it is vile and bad, ill-mannered and immoral.

First of all, then, and above all, and as the prime condition of all excellence of character and beauty of life, oh, be thoroughly and perfectly clean! The human organism is so constituted that no person can be absolutely clean without washing the whole surface of the body every day. Millions of pores are constantly exuding waste matter from the body. This matter, if allowed to remain, is filth; in any considerable quantity it is poison. Retained in the system, it is matter of disease, and is the efficient cause of typhus, and similar diseases.

It is not enough to change the under garments often. Much is carried away, but much also adheres. In certain parts of the body, as under the

arms and on the feet, it collects rapidly, and in a few hours has an offensive odor.

Cleanly persons have acute senses. I know ladies who can tell whether a person bathes daily the moment he comes into the room. Many an expensively dressed man scents a parlor, as soon as he enters it, with the disgusting odor of his unwashed feet, and gathered perspiration. We smell it everywhere—at theatres and balls, in steamboat cabins and omnibuses ; everywhere we meet this mortifying and disgusting fact of personal uncleanness.

It is mixed with tobacco, it is mingled with perfumes ; but these do not help it. The execrable filth is there, poisoning the atmosphere. The wise Swedenborg tells us that the wicked love the scent of their own hells. People, whose senses are blunted by custom, are unconscious of their personal conditions, but they are always liable to meet those to whom their lack of the first decency of life is a violent breach of good manners.

Ladies, it is a pity that one should be obliged to write and print so impolite a thing, but it is true that you are not always careful enough of the purity of your clothing. You may be nice in your persons ; for the honor of all womanhood I hope so, but I have met women of beauty, and accomplishment, who dressed with great elegance ; but when they came near a fire in a cold day, there rose from them odors that were not wafted from “ Araby the blest.”

The English papers call their “lower orders” the “great unwashed.” The circulation of works on Water Cure has done much for the cause of cleanliness in this country ; but it is to be feared that there are here, as well as in Europe, vast numbers

who merit this designation. It is very evident to our noses, that this is the case with thousands of even the well-to-do, and well-dressed crowds around us. This daily bath is not so formidable an affair as it may seem. It is well to have a bathing-room, with all the convenient apparatus ; but not essential. A pint of water, if you have no more, will wash the whole body.

Washing the head promotes the growth and beauty of the hair and prevents its falling out and becoming gray.



Observe ; combs, hair-brushes, nail-brushes, and tooth-brushes, are personal properties, never to be lent or borrowed. Two persons never use the same tooth-brush ; and there must be great intimacy to allow of any partnership in the other articles. To use the same towel, or pocket-handkerchief, like eating from the same dish, or drinking from the same glass, requires the closest personal intimacy, and this should never be presumed upon.

When the person is absolutely pure, the dress should correspond. It is of little use to wash clean and then put on soiled garments. Never wear the same garment at night that you have worn during the day. If well aired at night, the same under garment may be worn two days, but it is better to have a clean one every day. All other garments should be pure and sweet, so as to offend no sense, either your own or another's.

The intelligent reader will excuse an allusion here to some points of comfort and health, which may be useful to some of our readers. The natural functions of the body should be performed with regularity, as this is essential to health and purity. An over distension of the bladder occasions pain, inconvenience, and often serious disease. No squeamishness, or apparent delicacy, should lead to the real indelicacy of neglecting a natural function. The diet should be so regulated, as to produce a regular daily evacuation of the bowels. When this is interrupted, it is best restored by injections of cold water. Constipation often produces sallowness and fetor of the skin and breath, and is always an unpleasant and dangerous condition.

Cleanliness is a condition of health : but all its conditions should be observed by one who aspires to

the highest enjoyment of life. Sickness is not favorable to good manners. The sick are apt to be morose, petulant, exacting, and disagreeable. Health is a condition of beauty, activity, and joy; and should be carefully guarded, and assiduously sought, by those who have fallen into diseased conditions.

Certain states of illness unfit a person for society. It is never well to intrude upon others any subject of pity, or disgust. A man with a toothache, or rheumatism, or cough, or catarrh, with sore eyes, or a pustular face, cannot contribute much to the happiness of those around them.

A pure and careful diet, pure air, exercise and cleanliness, will go far to insure good health, the first condition of happiness.



CHAPTER IV.

DRESS.



LOVE is no longer blind. His eyes are wide open, and ready to see every personal advantage. Love is no longer naked. He wears the fashionable costume of the day, whether that be long or short, wide or narrow. Apparently he is also getting into some bad habits, if ever so fashionable. Love has all his senses and faculties in sharp activity ; and he not only looks well to neatness of person, and taste in personal adornment, but if not much belied he is getting into the practice of poring over ledgers, searching titles, and inspecting balances at bankers. Certainly the arrows with golden tips seem to do wonderful execution. If a good face is a letter of recommendation, a good dress is not less so. Wear a shabby hat a few days, and see how many of your friends will grow near-sighted. Wear a pair of soiled gloves or dirty bonnet strings, my nice lady, and see how backs will gradually stiffen ! A fine coat has saved many a rascal from a sound thrashing ; a cashmere shawl is the nicest wrapper for a brittle reputation !

As we wish to proceed in something like a natural order : having endeavored to impress upon the reader the necessity of cleanliness, as the first point of good breeding, dress, of course, is the next thing to be considered.

Dress is a mode of expression ; a manifestation of our own being, and is a kind of language or salutation addressed to others. To dress suitably is then a part, and no small part of good manners, for a hundred people may see us, and be pleased or offended at our appearance, whom we never speak to or come into any other relation with.

But is this nothing ? Have I the right to obtrude upon the public attention a filthy, or ill-fitting, or absurd costume ? Have not the eyes rights, as well as the nose or ears ? If I have no right to inflict a bad smell upon my neighbor by any want of purity in my person or habits ; if I have no right to assail his ears with harsh or vile language, how have I any more a right to afflict his eyes with an indecent or unbecoming costume ?

Dress, then, is a moral duty—a grave question of right, and these “minor morals” are matters of some importance. Even the police understand that. The laws insist that every one should be dressed in some way, and a person who is dressed insufficiently, is arrested and punished. The laws even interfere as to the kind of dress to be worn, in some cases, beyond any question of decency. Men or women, wearing the habiliments of the opposite sex, are liable to be arrested. But exceptions are made in favor of fancy balls, and the theatre. In a play, an actress may wear the dress of a gentleman ; Burton may dress up as Mrs. Partington, but let one of the audience try it ! Let the *danseuse* try to walk home

in her stage dress, and some policeman would have her in custody. These laws, however, are often senseless and impertinent, and a clear violation of all right.



If a woman fancies that she looks better or feels better in men's clothes, there is no reason why she may not indulge in so harmless a fancy. It is done freely and frequently on the continent of Europe. The author of *Consuelo*, for years, wore a masculine dress in the streets and cafes of Paris, whenever she chose to do so. Miss Weber, an excellent and highly accomplished woman, in Belgium, in all societies wears no other. Some American ladies of late have done the same, in defiance of the laws. We do not see that any moral or proper legal question is involved in this ; or, if the dress is neat and becoming, convenient to the wearer, and pleasant to others, that it is a breach of good manners. It is a simple question of good and evil. If the amount of happiness, immediate or ultimate, is increased by any costume, it is right to wear it.

The failure of the Bloomer dress seems to have arisen from the mixed character it assumed, and the unpleasant confusion of ideas it occasioned. It partook of the man's, the woman's, and the child's. A bold assumption of a full male dress, as by Madame Dudevant and Miss Weber, and such as is worn at pleasure by ladies, traveling or on excursions, anywhere on the continent of Europe, would have had a much better chance of tolerance and success. The stage had accustomed us to seeing women dressed as men, but not in so mixed and incongruous a fashion as the Bloomer. It must, however, be remembered that in some of our free states there are laws against wearing any but the customary dress, and that a lady who takes a fancy to masculine habiliments on an excursion, may find it terminate in the station house.

As to the kind of clothing worn, we offer a few general suggestions. It should be clean, whole, well-fitting, and suited to the conditions of the wearer.

An elegant taste is displayed in no more certain way than by the fineness and beauty of the under-clothing, even when it is never seen by another. I would like to know of any lady that she wore fine chemises, with ruffles or lace edging. It might never be my happiness to see it, but I would gladly know that her own taste demanded such hidden beauty.

So a gentleman's shirts should be as fine as he can afford; and he will do well to have at least six shirts to each coat; enough at least to give him a clean one every day, or twice a day, if needful to his comfort. We shall speak of fashions elsewhere.

While upon these delicacies, let me say a word of night-gowns. Always be provided with these, so as never to be obliged to sleep in your shirt. When you visit or travel, be provided; but when you entertain company, see also that they are supplied, if by any accident they are deficient. This is especially needful if a lady or gentleman, spending the day with you, unexpectedly stays all night. Be thoughtful enough to make every guest *at home*; and to do so, endeavor to supply him or her with all home conveniences.

As far as possible, avoid all shams. They may not afflict other people, but they hurt the wearer. I cannot endure the moral depravity of false collars and false bosoms. They are Barnum—humbug—dishonesty. At the best they are poverty-stricken make-shifts. How the ladies can reconcile their tender consciences to chemizettes, I don't well see,

only that they are known by everybody to be only shams ; while a false bosom or collar is a miserable make-shirt. It covers coarseness, or carelessness, or filth, or all combined.

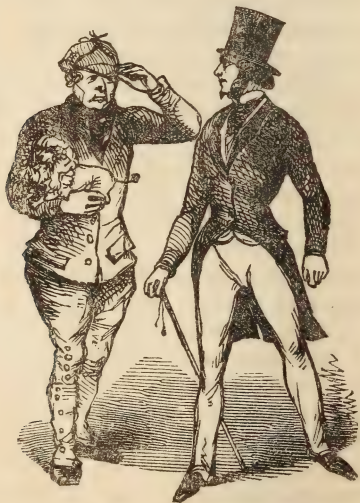
Wear a complete, fine, well made, well fitting shirt, if you would feel like a gentleman, as well as appear like one to others ; and you, fair lady, though you may have no husband, or lover, or dear friend of any kind to see your most intimate appareling, dress so as to be able to respect and love and admire yourself. Dress conscientiously ; and a true conscience, or self-respecting consciousness, admits no shams.

It is suitable for the protection, cleanliness, and delicacy of the skin, that the whole person should be covered with linen or cotton. Both are vegetable fibers ; and when the cost is equal, as it probably will be, it will be only a choice of texture and sensation. Silk and wool are animal products, and not so well fitted for personal contact. A sensitive skin does not bear any wool but the softest and finest ; and though silk stockings are pleasant enough, I do not fancy a silk shirt or drawers ; but those made of raw silk and woven like stockings, are elastic, and pleasant. Ladies and gentlemen wear drawers, now, at all seasons ; very thin ones in summer, and thicker, or woollen over linen or cotton in winter. Ladies wear them for protection from dust, and to avoid accidental exposures ; while gentlemen require them to protect their outer clothing from perspiration, and their skins from the roughness of kerseymere. Lining pantaloons is a bad fashion, as the lining cannot be washed.

The external clothing should be appropriate to the season, and the occupation, as well as the age,

condition, and position of the wearer. A man engaged in labor, must wear clothing that will bear such usage as it may be subjected to, and give him freedom of movement. In dusty and dirty employments, wear over-hauls, or overalls. Whoever attends to stables and takes a personal interest in horses, should have, in some room adjacent, a loose frock, trowsers, and boots, fit for such service, to protect him from any odor. For the garden, have stout shoes, an easy blouse, and straw hat, and neat pumps or slippers for the parlor or library.

This English scene of a meeting between an English gentleman and a dog fancier, whom he recognizes as a former companion, illustrates the adaptation of dress to condition in that country.



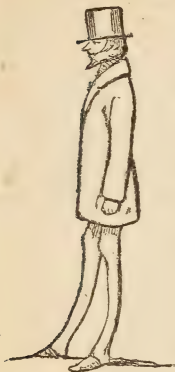
BUY A FINE DOG, YOUR HONOR?

So a lady, for the morning duties of the household, should wear a loose plain frock, made high in the neck, with long sleeves buttoning at the wrist. It may be ever so prettily made; trimmed with braid, and so neat that she will not be obliged to change it for an early call; since an early caller never expects to find a lady dressed, does not wish to wait for dressing, and would have very little respect for a lady who should put him or herself to such trouble.

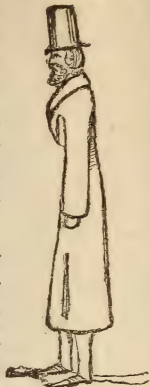
The annexed sketch in the collection of Victor Adam, seems to us so graceful a costume for a lady, that we copy it here for the instruction of our readers. The head dress, the waist, and the long full folds of the skirt, are all in exquisite harmony, and produce a beautiful effect. Of course such a skirt is not designed to walk far in, or off a carpet. When a lady takes a five miles walk, the less weight and length of skirts the better. We fetter women with a perfect swad of long clothing, and then complain because they do not take more exercise! It should be the endeavor of every lady, so far as the demands of fashion will permit her, to combine ease and grace in the construction of each article of dress.



In the fashions of dress for both sexes, we have



the most sudden and extraordinary changes ; in trousers, from meal bags to candle moulds ; in hats from bell-crowned to steeple ; in boots, from pointed to square-toed ; and in coats, we are constantly undergoing transformations, tight and loose sleeves, large and small collars, short and long waists, and



finally the tail, so short one year as scarcely to reach the thighs, next season jumps down to the calves of the legs, and the following year may drag after the wearer to an interminable distance.



The ladies' fashions are equally changeable. At times the dear ones muffle to their chins ; anon they seem to be coming entirely out of their apparel. Bonnets like umbrellas ; then a mere little wad of ribbons and roses. Sleeves like balloons ; then the arms

naked to the shoulders. Waists under the armpits, and then down to the hips.

If you live in the country, or keep up old fashions, and dine at midday, your dinner answers to the fashionable lunch, and there is no dressing. If you have adopted so much of the manners of fashionable life as to dine at four, five, or six o'clock, you of course will have finished the labors and duties of the day; and dinner will be a little family festival for which you will dress, making yourselves as elegant and agreeable as possible.

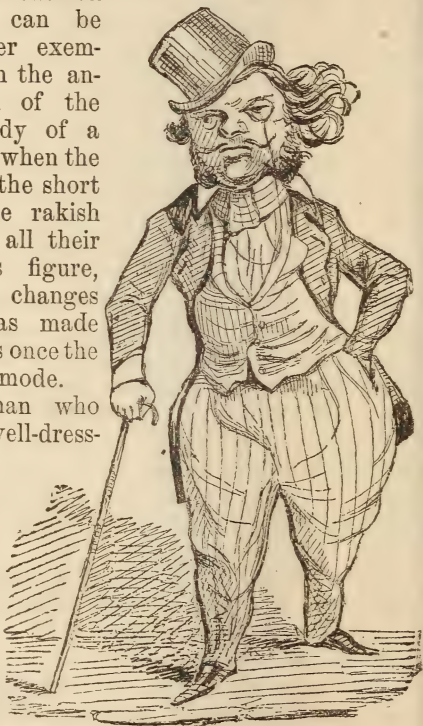
Be very expressly particular about the dress of the feet. Men should wear fine, well-fitting socks or stockings, which should be warm and thick in winter; and ladies' stockings should always be long, fine, perfectly clean, and carefully put on. True, the dresses of the mode are very long. They are said to be graceful. They make a short woman look taller than she otherwise would: they also generally conceal large feet and ancles: but not always, and twenty times a day, a lady may have occasion to be very sure that her stockings are fine, clean, and well-fitting. In mounting or descending a staircase; in getting in or out of a carriage; in crossing a muddy street, or for any reason or no reason at all, we see feet and ancles, and even legs, particularly if they are pretty and well-dressed, and belong to well-bred ladies.

And why not? To conceal a misshapen foot, a thick ancle, or a thin or badly formed leg, may be an act of modesty and virtue; but surely, there can be no harm in seeing beautiful, nicely dressed limbs, of either sex, whether in the living form, or a picture, or statue. And it is a strange caprice of modesty that scrupulously covers the legs in folds of drapery, and leaves the arms bare to the shoulder, and perhaps exposes as much of the neck and bosom

as at another phase of fashion, would make one blush at the bare idea. These curious changes show that modesty is in the mind, and that the whitest purity of thought and feeling is not inconsistent with perfect nudity, either in nature or art

The effect of fashion on costume can be scarcely better exemplified than in the annexed sketch of the Parisian dandy of a few years ago, when the full trousers, the short coat, and the rakish hat were in all their glory. This figure, which a few changes of fashion has made grotesque, was once the height of the mode.

A gentleman who wishes to be well-dressed, will be choice of his boot maker. Many have lasts of their own, to make sure of a good fit, and avoid the torture of corns. Patent leather, if it



cost a little more at first, is probably the cheapest wear. When a gentleman walks out with a handsome hat, gloves, and full length boots, he is in

a fair way to be well dressed. And these affect the style and appearance more than coats and trousers. The pantaloons come next, and the fit of these is a matter of great importance.

Trousers, or pantaloons, have displaced breeches and stockings. Utility triumphs over beauty, where utilities are most needful. Besides, good legs are not so plentiful as they should be. When there is more health, a finer development, and more beauty of form, we can return to the display and enjoyment of natural beauties. In the mean time we make the best of the circus and the ballet, two schools, in which the limbs get trained into, and sometimes a little beyond their true outlines.

The trousers, whether the fashion be large or small, must fit well, or they spoil the harmony of the figure. A slouching, baggy pair of trousers, coming up two or three inches above the feet, and hanging heavily from the suspenders, making the hips look bunched, is very unbecoming.

The waistcoat is capable of a great variety of effects and expressions. With very dark, or black pantaloons, and coat ; with a fine shirt, and neatly tied cravat, and well fitting patent leather, or well polished boots ; with the hair and beard characteristic and *comme il faut*, with the gloves as pure, and neat, and well fitting as a Brummell could desire, with a superb hat, and a faultless cane ; all may be vulgarized, and spoiled into utter snobbery, by a vest.

The waistcoat may be quiet or garish ; meek or haughty ; modest or presuming ; elegant or slovenly.

You wear a blouse or easy frock in the garden, or at any out-door employment ; in the house you put on your dressing-gown, which may be as elegant and sumptuous as you choose, with a velvet and

embroidered cap—a smoking cap, they call it, but it is not absolutely necessary to smoke when you wear it; and a pair of easy, handsome, and, if you choose, ornamental slippers.

But when you go to store or office, or attend to out-door business, you will be expected to don a coat, and here also you have some range of choice.

There is the sack coat, which combines the ease of a blouse with sufficient formality of dress for ordinary uses; there is the frock coat, the most elegant of all gentlemanly habits, which is suited to the street, the morning call, and, from its obvious excellences, is now tolerated at the dinner party, the soiree, and even at the ball; and for the more formal occasions, when a man wishes to be in unmistakable full dress, there is the dress coat, which, after all that has been said in its condemnation, is, when well made, well fitted, and well worn, the most elegant article of modern costume, and the expression of the highest civilization. It reveals and displays the form more than any other, without obtrusiveness or superfluity. It does not display itself so much as it exhibits the wearer.

The hair, beard, and nails belong both to person and dress, and they constitute important portions. A certain conformity to fashion is necessary to comfort. In China, everybody shaves the head, all but the single tuft that is plaited into the tail. In Austria, the mode of wearing the hair and beard is a police regulation, because beards took on a political significance. Ten years ago, a full beard in New York was stared and sneered at. It was a mark of either the most ultra radicalism, or the most pretentious exclusiveism—and these extremes meet with the wearing of hair and beard.

Of the hair, choose the style that suits you best within the limits of a wise conformity to usage, and so as not to be quite out of harmony with the social body, of which you are some sort of a member. Consult your glass, or trust your barber. Comb and brush carefully, but give your locks something of the freedom of nature. When the hair dresser has done his prettiest, passing your fingers through it will be a decided improvement. You are not a barber's block. Avoid alike the sleekness and constraint of too evident care, and the rudeness of utter inattention. The following is picturesque and artistic; still we do not very urgently commend it.



LOST IN ADMIRATION

Where it can be done without social discomfort, and that now is almost everywhere, the full beard is most natural, most comfortable, most healthful, most expressive, dignified and beautiful. Some may doubt this, but they must make allowance for the perversion of fashion and habit. Nature gave man a beard for use and beauty; and marked the softer graces, and more exquisite delicacies of woman, by the want of it. Shaving the face, then, renders it effeminate. Seeing everywhere smooth faces must contribute to effeminacy of character. In manly ideals we claim the beard. Who would think of a close-shaven Jupiter, or Hercules, or Jesus? The gods and heroes wear beards. Individual taste and fashion must regulate much of the external decorums; but if I shaved at all, it should be entirely. Either a full beard or a smooth face. The moustache, or imperial, or whiskers, on a face shaven elsewhere, gives an unpleasant artificiality of appearance. Nature might have denied the beard entirely, in any case, but she does not scatter it in these patches. There is no doubt that the beard is a great protection to the teeth and throat under the rough exposures to which the sterner sex are liable.

As to the hat; I shall not add to the discussions on its ugliness or unfitness for its uses. It is hard, unpicturesque, and inconvenient in many respects; yet, with fashion and custom, we manage to endure it. Caps have been permitted for a long period; they are worn by the officers of the army and navy; many things have conspired to bring them into vogue—but still they are little worn. You see, in a well dressed assemblage, twenty hats to one cap. The hat, formal and angular as it is, harmonizes

with our modern costume, which the cap does not. The cap is well fitted to the military undress; it is adapted to hunting and riding; but when a man gets on his fashionable boots, his well-fitting ker-seymere pantaloons, his frock coat of faultless fit, his well-tied cravat, he surmounts them all with a well-made, well-brushed, moleskin or beaver.

But in hats, as in all other costumes, there is a toleration and use of a much greater variety, than a few years ago. You may wear a high crown or low crown—a wide or narrow brim—a stiff or flexible material—a sharp or rounded outline. Kossuth doubtless gave us some ideas of political freedom; but the freedom of costume which he introduced is more apparent.



A gentleman never feels himself dressed, any more than a lady, without gloves. We are quite aware of the proverb, "A cat in gloves catches no mice." It is a good proverb for cats. But ladies and gentlemen have no occasion to catch mice, nor, we trust, to use their claws in any way—particularly when abroad or in company.

Choose good, well made gloves. Silk ones, if very fine and costly, may do, especially for ladies, and if you have no great care for being irreproachably fashionable; otherwise, none but the very best made and best fitting kid gloves will answer. They are worn in the street, at church, at the theater, concerts, balls, and at all large and formal evening parties. Dark gloves in the morning, in a walking dress; lighter gloves for half toilette; white gloves, and of absolute purity and newness, for all full dress occasions. In small and informal companies, gloves may be dispensed with; and you will do well not to wear them obtrusively where it is not the custom.

Of the niceties of a lady's costume, and of the dress of particular occasions, we shall have something to say in another place. The best dress is that which subserves the ends of purity, health, comfort and beauty; and, properly considered, these are harmonious qualities. No person of true taste can like a costume that violates either of these conditions.

When a lady walks a dusty street, sweeping the pavement, with an amplitude of unmanageable skirts, and evidently collecting upon her underskirts and the lower part of her person the dust or mud of the thoroughfare, every one sees that it is an improper walking dress, however suitable to the parlor or the carriage.

The morning dress should be light, soft, and pleasant to the sight and touch. The full dress elegant, and as rich as circumstances admit, with colors and style well chosen, and adapted to the form, age, complexion, and condition. So of the hair. Fashion, taste, and adaptation must be consulted.

When a man who knows what the female form should be, sees a woman laced into the form of a wasp, with the region of the lower part of the lungs, the heart, the liver, the spleen, the stomach, and the diaphragm so compressed that these vital organs must be displaced or paralyzed, he cannot help being shocked at such a deformity. He calls to his mind the *chef d'œuvres* of painting and statuary, the glorious models of ancient and modern art, the Venus, the Hebe, the Greek Slave: and he compares with them such a statue as fashion would model, with the feet cramped, the hips distended, the waist compressed with corsets, the bosom displaced; and the beauty and symmetry of nature converted into a deformity of fashion—and not a high fashion; for over the highest and purest sphere of fashionable life reigns an artistic taste, which, though it may sometimes indulge in caprices, does not violate principles.

The best general advice I can give is to wear well fitting shoes and have no corns; to wear a well fitting dress, and not deprive the lungs of one ounce of air that belongs to them, nor interfere with the action of any organ. Leave the movements of the body as free as those of an athlete. Do not overload or distort the hips, so as to produce deformity, and disease. Let the bosom have its natural place and development. If nature has not bestowed the riper graces of the budding form, let art supply the

deficiency with caution and moderation ; and with some light pervious material that will not hurt the glands, injuriously affecting their proper function, nor produce weakness of the lungs.

If you have taste, and a moderate degree of skill, you may easily make every article of dress you wear, from bonnet to boots, except that it may be convenient to have the shoemaker put the soles to the latter. But all the rest you can make by a little careful study and practice. And what an independence, to say nothing of economy !



WORK FOR LADIES.

CHAPTER V.

HABITS AND MANNERS.



BEAUTY is the result of an assemblage of qualities, of which all are important, if not quite necessary to the whole effect. Form is not enough, nor color. There must be in the high beauty of a perfected humanity, the grace and harmony of form and movement; the expression of both the external and the internal life. The lower animal races, the birds, and beasts, and insects, seem perfect in adaptation, and in their peculiar forms, by nature and instinct. Man is a creature of art, and seems to require for his perfection all the refining improvements of an advanced civilization. Nature, it is true, has done much for him, and in an Eden or savage condition he might be content; but the man and woman of society are indebted more to art and fashion than to nature for their charms and graces.



DISCOURAGING.

A person who is very handsome, very naturally neat in person, and well dressed, may yet be extremely awkward and disagreeable. The proverb, "Looks are nothing—behavior is all," contains, like most proverbs, both truth and falsehood. Looks are much. It is hard to make up for a crooked leg, a skinny arm, a scraggy neck, a low forehead, cross eyes, and a snub nose. Good looks are very desirable ; but it is true that far more depends upon behavior. The neatness of the person, upon which we have so strongly insisted, is a part of behavior ; so is dress, which is a mode of expression ; and which gives us methods of enhancing and displaying beauties, as well as of concealing defects.

But a handsome and well dressed person may be awkward and constrained in manner, stiff or slouching in gait ; angular and extravagant in gesture ; sullen, haughty, insolent, cold, rude ; or shy, distant, sheepish ; or craven, fawning, and familiar. There are a hundred graces and excellencies of manner, in the position of the body, the attitudes, movements, gestures, poses of the head, carriage of the arms, placing of the feet, and all those nameless proprieties and charms, which are in some the unconscious and spontaneous expression of their natures ; and in others, are more or less acquired by the faculty of imitation, by careful training and culture. If all persons were alike graceful, and had those innate ideas of refinement and elegance of manners, which, like high genius in poetry or music, are the gifts of the few, there would be little need of such a treatise as this professes to be.

But nature has been content with setting us a few copies of rare excellence, and leaving the great mass of men and women to form themselves, by

their own exertions. Is it not well? The person born a genius, or a beauty, or a being of attractive graces, may exult in such good fortune, and enjoy it happily ; but there is also a pride of resolute and successful effort, and the conquest of nature, and triumph over difficulties.

Demosthenes was the stronger man, and the better orator, for every defect he conquered. Every man triumphs in his success, in proportion to its difficulty. It is well that humanity should now and then be developed into spontaneous excellences ; but better that we should owe almost everything to culture and effort.

You are beautiful, perhaps ; be careful that you do not spoil the charm of that beauty by insolence, vanity, or vulgarity of manner. And this beauty is not your own exclusive property. It belongs to others more than to yourself, just in proportion as others can better observe it. Nature has mirrors in her still fountains, but they are not favorable to observation. Art, however, has given us mirrors which are better. But it needs no argument to prove that beauty was not intended alone nor chiefly to give happiness to its possessor ; and that, consequently, society has pre-eminent rights in regard to it. The possession of beauty, then, brings with it a heavy responsibility. You have no right to conceal, mar, or spoil it. You have no right to lose it, by neglect of health, or any habit which tends to the destruction of beauty. You have no right to hide it in ugly and deforming costumes. You have no right to mar it by any lack of grace and propriety of manners.

Beauty is a gift to the world, and not to be absorbed or monopolized for individual benefit.

The man who should shut up a magnificent piece of architecture, or a fine garden, or even a beautiful statue or picture, from the observation of those who were qualified by taste and culture to enjoy their beauties, would be guilty of a great meanness; yet he has a better right to sequester any of these than any one can have to hide the beauties which are the gift of nature. It is for this reason that the veilings and wrappings of the women of Turkey, and of most of the East, seem so ungracious; it is for this reason that all bundlings and concealments of the figure, veils, &c., are disagreeable. It is for this reason that dress should rather display and adorn the person, than conceal it; that it should display every beauty and conceal every defect, and that every artist finds that drapery most beautiful which least mars and most reveals the best points of the human figure.

High art asserts that in the most perfect development of the human figure, male and female, no drapery at all is requisite. The most perfect statues of both sexes are undraped. And clothing as an ornament, and in its artistic and esthetic effects, is required just in proportion as the form degenerates from the perfection of the ideal standard.

But if the most perfect and most advantageous display of beauty may be a social duty, the culture which improves it and supplies its lack can be no less a duty. As the most beautiful person may become repulsive by defects and improprieties of manner, so one gifted with few natural advantages, may be elegant and attractive in a high degree by the charms of a good behavior.

Attitude, the simple pose of the body, is worthy of profound study. All other things being alike,

you shall be able to distinguish a gentleman as far off as you can see him, by the position in which he stands. That position may reveal his whole character. You can tell whether he is selfish or generous, sullen or gay. You may very surely tell whether he is a tasteful and elegant person, or the reverse. The polished man of the world, standing on the corner of the street, waiting for a friend or an omnibus, has an entirely different look from the rowdy, dressed up for Sunday, though they may, by possibility, have the same tailor.

Once, at the old Park Theater, we saw a full house, from pit to gallery, burst into three rounds of plaudits at the simple silent act of a peasant girl sitting down in a chair. It was nothing else. It had nothing to do with the plot of the piece. It was simply and only *sitting* down. But what grace, and beauty, and exquisite delicacy was revealed in every movement, and the quiet, easy attitude into which she sank, a living picture that charmed every beholder. It was a case in which much natural elegance had been improved and perfected by the most careful training; for the Peasant Girl was Fanny Ellsler.

The first polite accomplishment is to know how to stand. An awkward person is in a perpetual fidget, and changes incessantly from one uneasy posture to another. He knows not where to put his feet, and his hands are more utterly superfluous. There they go—now behind him, now into his pockets—now under his coat tails; and so he fidgets and shifts his weight from one leg to the other, and becomes all the more awkward from the consciousness of his awkwardness. If he could possibly forget himself, and let his limbs take care of themselves, it would be better.

A drill sergeant would train you, rather stiffly, into the bearing of a soldier; the dancing master, rather limberly, into the manners of a *petit maitre*. The true bearing of a gentleman lies between these extremes. You find it in the unconscious statues of the old Greeks. We can present it to the eye in forms, far better than words, in the classic pose of Phidias, who with manly dignity, is evidently thinking wholly of his work, while the gentleman who very properly turns his back upon the Greek sculptor, is thinking entirely of himself and of the impression he is making on all observers.



ANTIQUE.



ANTIO.

But a gentleman or lady of true polish and self-possession, stands quietly on both legs, a little more to one side than the other, and the head also is slightly inclined. They stand straight, without straining ; the toes are turned easily, not constrainedly, outward, and the arms hang at ease from the shoulders, as if they were no trouble to their owner, or assume some quiet, easy position, which requires no trouble. There is no straining at any point, no uneasy shifting or fidgeting, no moving of the fingers, or features, no sharp angles, but all is easy, rounded, simple, and graceful as a statue.

And when a gentleman or lady sits down, it is a quiet and gentle subsidence of the form into a still more easy position, which is done without one awkward motion. The limbs bend easily under the form, as if gradually yielding to its weight, they take the most graceful positions ; and without stiffness, or lolling, or any awkwardness, you have a picture, less exquisite than the Peasant Girl of the great *artiste*, but still a picture which it is a pleasure to contemplate.

It is worth a month's careful study for any awkward person to learn these two points of good behavior—to stand and sit well. Whenever you are introduced to a stranger, you stand ; and the first impression you make, depends upon how you stand. Every one wishes to stand well in the good opinion of society—to be a person of good standing ; which an awkward person never can be.

To walk well is more easy—but it is no trifle to know how to walk. We walk with our brains first—then with whole systems of nerves, and then with the combined and more or less harmonized action of some three hundred muscles, which act upon the

bony skeleton. In walking there is vigor, spring, elasticity, energy, dignity, grace, elegance, or the opposite of these qualities. The walk tells the whole story of our life, and character, and education. These affect the gait or carriage of the body in walking—and the walk also affects these characteristics ; for every fiber of the body, and every faculty of the mind, is susceptible of the culture and training of education.

Therefore, by careful attention to your style of walking, you may change, to a certain degree, your whole character ; and the drill sergeant and dancing master exercise a deeper influence than has commonly been recognized.

The drill sergeant takes a raw recruit, a booby, a clodhopper, a loafer, a graceless vagabond. He straightens him up, turns out his toes, brings back his shoulders, throws out his chest, and in a few months makes a soldier of him—a straight, well set, firm, alert, active man—a self-reliant, courageous soldier. And he is a different man forever after. His character has changed with his bearing. Much of the ignoble, and awkward in his nature, which found habitual expression in his mien, has been suppressed, driven back, or rooted out like weeds ; while the finer and more manly characteristics are brought into activity, and strengthened by exercise, and rendered habitual ; and this man, to the last day of his life, shows something of the manner and bearing, and exhibits correspondingly the character of a soldier.

And the dancing master, or teacher of gymnastics and the graces of posture and movement, performs a similar but more refined office. It is his business to bring out, develop, cultivate, and render

habitual, the dignities and graces of polished life. He teaches the pupil how he should carry his head, strengthen his limbs, stand, sit, bow, walk, or dance, if dancing is the fashion of the time. He trains him into the external expression of a pure and refined, and elegant character; and, as in the case of the soldier, the external acts upon the internal, and a man becomes really what he endeavors to appear.

We dwell upon and illustrate this point, because it is important, and contains the whole theory and philosophy of education, individual development, and social culture. Every human being has great and varied capabilities. From circumstances of birth, breeding, and peculiar influences, some lie dormant—some are brought into unnatural activity. But the greatest faults are deficiencies. What is to hinder the development of noble and beautiful qualities in every being, by the requisite means; and what means can be better than to give the demand of their action, by training in the external expression? If you doubt, try it upon yourself. See how the air and manner of calmness will induce the feeling; see how every faculty may be excited to activity by assuming its expression.

Manners are the outward expression of the internal character. Our object is to purify and refine the character of every one. We begin with what is sensible to our observation—what we can see, hear, &c. Thus we would have an internal purity and delicacy; and we demand cleanliness of the person, dress, and habits, and call these faculties which lie dormant into activity. We would have beauty and grace of thought and imagination; and as one of the best means of inducing them, we cultivate taste

and elegance in dress, adornment, occupations, and manners.

To walk well, one must walk morally, or phrenologically, or harmoniously; not with the stiff and bolt uprightness of exaggerated firmness, or the settled pride of a fanatical consciousness; not with the peacock strut of over-weening self-esteem; not with the side-way conceit of a morbid approbateness; not with the bullying bravado of a swaggering combativeness; nor the timid irresolution of exaggerated caution; nor the moody gait of mistimed thoughtfulness. But walk in the expression of the full harmony of all the faculties; firm, honest, self-reliant, regardful of others, with courage and circumspection; with something of the grace and finish of ideality, and enough of the prudence of a man of the world. Harmony of being makes harmony of expression; the undeveloped and discordant are crude and awkward in their manners.



CHAPTER VI.

THINGS YOU MUST AVOID.



LET us look a little at the negative side of this subject, and see what we have to do in order to fulfill the first section of the great rule of progress—to “cease to do evil.” There are certain things YOU MUST AVOID.

“What is this *must*?” you ask, “and who imposes it? Who made thee a judge or a ruler over me? Am I not free?”

You are—and you are not. You are free to do wrong and suffer the consequences. You can violate the laws of nature, and taste, and all decency, and suffer the penalty. You are free to throw yourself into the fire, and burn; into the water, and drown; into filthy habits, and disgust every body about you; into blackguardism, and become a social outlaw, a moral leper, whom society will banish. All this you are free to be, to do, and to suffer; but I am supposing that you wish to obey the social and natural laws, and avoid the penalty which will be the inevitable result and necessity of your disobedience.

All things in our lives, conditions, and actions, are referable either to ourselves, and our own individual rights, or to our relations to others. We are to enjoy our own being and rights ; and we are also to scrupulously regard the rights of others. Every improper act is either an injury to ourselves, or to some others ; and that which injures us directly, is remotely an injury to all beings ; and an injustice done by us to any other being, is at the same time an injury to ourselves.

A musician, alone, playing out of tune, injures his own sense of harmony : playing out of tune, with others, he destroys the concord necessary to enjoyment. The man who does an uncouth action alone, offends his own taste ; in the sight of others, he trespasses upon their rights and injures himself in their estimation. And esteem is power, wealth, and the means of enjoyment. The bad-mannered man builds a wall about himself, fencing out the happiness that might come to him from others, and obstructing his own prospects of enjoyment.

When we lay down negative rules of conduct, it must not be supposed they are the dicta of an arbitrary fashion. This is very seldom the case ; they are generally founded in good sense, and upon the principles of justice. As far as our limits will admit, we shall give reasons for each prohibition.

Never go into any company in a state of personal uncleanness. We have no right to offend the sight or smell of another.

Never, unless circumstances demand and excuse it, go into company in an uncouth, or disorderly, or unbecoming costume ; and in this respect, it may be well to regard what are the mere prejudices of custom. A gentleman will not wear his hat in a

parlor, or at table, even in an eating-house, nor eat in his shirt sleeves.

Carefully avoid performing certain necessities of the toilet in company. I have known a man, who thought very well of his agreeable qualities, to go into a lady's room, and while conversing with her, deliberately take off his shoes and stockings, and begin to cut his toe nails ! Scraping and cleaning the finger nails is bad enough ; but digging out the ears, putting the fingers in the nostrils or to the nose, picking the teeth, scratching the head, or any part of the person, are acts that require the strictest privacy. By all means, avoid the habit of any such unmannerliness ; and resolutely break such a habit, if you have been so unfortunate as to contract it.

No lady is ever seen to spit. A gentleman should avoid it, as far as possible. The saliva was intended to be swallowed. The mucus is the result of a diseased action, and should never be obtruded upon the sight of another. It is an excrement of the body, and should be disposed of as privately and carefully as any other. For a slight necessity of this kind, use the pocket handkerchief, but carefully, and so as not to be noticed ; but for any urgent demand leave the room. You have no right to hawk and spit in company ; and I would have no right even to mention such a thing, were it not for its too evident and sad necessity.

The use of tobacco has made us a nation of spit-
ters, and no delicate minded person can pass along the streets, enter into a public conveyance, stop at a hotel, or even go to church without being brought into contact with this nuisance of expectoration. The "gentlemen's cabin" of a ferry boat is a place

no gentleman can look at without nausea ; and the ladies' cabins require the constant activity of a servant with a mop and pail, to keep them in a state of decency.

Pardon ! but it must be done. We have seen, on a Lake Champlain steamboat, at the height of the fashionable season, a stout sailor employed, hour after hour, following "dashily" dressed persons around the deck with a swab, wiping up nuisances a steamboat captain could not tolerate. What a use to put an "an able seaman" to ; and what terrific blackguards in broadcloth, to require such attentions !

We will not trespass further upon the sensibilities of every decent person, or our own ; but simply say, once for all, that no gentleman ever allows any person to see him spit, where it is possible to avoid it, and never inflicts upon any observer the disgust of coming in sight, or other contact with that excretion.

The use of tobacco is accompanied with so many disgusts, that it is very difficult to reconcile it with the manners and habits of a gentleman or lady, and this ladylikeness may be the true test of propriety. Would any one have a lady chew tobacco ? Would any man like to kiss a lady with a quid in her cheek, and her lips running over with the poisoned and poisoning saliva ? Would any one like to see a lady—a creature of beauty, and charm, and fragrance, and love—squirting tobacco juice and her own saliva about the room or over the sidewalk ?

True, ladies, usually elderly ones, and not the most delicate, perhaps, have taken snuff, spoiled their noses, destroyed the sense of smell, grimed their upper lips and nostrils, and rendered indispen-

sable the constant use of terrible-looking pocket handkerchiefs, besides spoiling their voices, and running the risk of powdering their culinary preparations with rappee and macaboy.

True, ladies have smoked, and do smoke, here a little, more in France, and still more in Spain and Spanish countries. In Mexico and Central America, where everybody smokes that eats, a lady lights your cigar, taking a few whiffs with her own mouth, and then passes it to you, and it is an insult and barbarity to refuse it. In Germany, smoke is everywhere; and in such countries, if you go to public places, or mingle in society at all, the use of tobacco to this extent becomes a kind of social necessity.

But it is not so here. There is a strong and increasing public sentiment against the use of tobacco both on the ground of health and decency. There is, and must be, a protest against the filthy abominations of its coarser uses.

Tobacco gives a stench to the breath, a harsh, bad odor to the hair and clothing, and, finally, it permeates and saturates the whole body, making the person who uses it a walking tobacco shop, and a sickening nuisance to those who are free from its contamination. Often have we seen a lady compelled to lower a window, and even to leave a room, when a habitual tobacco user has entered it.

We are not disposed to interfere in any arbitrary way with individual rights. We would not pass any law against the use of tobacco, arsenic, opium, or alcohol, so long as the consequences were confined to the persons using them. Law is for the protection of rights, and not to remedy personal evils. Law cannot prescribe how often I shall

change my shirt, or how much or what I shall eat. It cannot rightfully interfere in any personal matter. I may keep a pet skunk ; but I have no right to carry him about among my neighbors ; and if I make a nuisance of myself in any way, I may have the individual right to do so ; but the law, or custom, or public opinion, however enforced, may prevent my being a nuisance to others.

Whatever is to be said, then, upon this delicate matter of tobacco using, applies to every offensive and disgusting habit. It is that one has no right to inflict a disgust upon another. In strong cases it is a crime ; in lighter ones, a misdemeanor ; in trifles, we call it ill manners. But some are sent to State prison for less offenses than cause others only to be sent to Coventry.

The rule is, do nothing affecting the senses of others, which can offend a pure and natural taste. This is the "higher law" of manners. The lower law is, do nothing which offends the general and recognized sense of propriety. In New York, a gentleman will not go into the society of ladies with so much as the scent of tobacco or brandy upon his garments. In Spanish America, the same etiquette, or regard for the tastes, feelings, and habits of others, may induce him to take a cigar from the lips of his hostess, and to dance fandangoes in a cloud of smoke ; but we trust our readers will escape such martyrdom.

A portion of the public sentiment, and in sections a majority, attempts to stop all drinking of intoxicating beverages by force of law. It is the office of law to protect every member of society from direct or voluntary injury from any other. If the only way to protect sober men, women, and

children from the injurious consequences of drunkenness, is the entire prohibition of the sale of all intoxicants, of all kinds and in all quantities, there may be the warrant of necessity for such a law. But there is much doubt whether it can be generally enforced. No Maine law will prevent the rich from keeping their stocks of wines in their own cellars, and supplying them liberally to their guests at dinner parties and ball suppers.

We need not advise in respect to common tipping, and such vulgarities as brandy smashers and gin cocktails ; a decent regard for health and purity will keep all gentlemen, and assuredly all ladies, out of such potations. But in the hilarity of a joyous festival, with rich and sparkling wines, where intoxication comes surrounded with every refinement of luxury, there is a sad temptation, which many have not the power to resist. "When the wine is in the wit is out." If there be "truth in wine," there is also silliness, or brutality, and a kind of *truth* that had best be concealed from public observation. If wine brings out the best points of some persons, it also reveals the worst in others. There is always danger of the habit, which has wrecked and destroyed millions. If you have any doubt of your entire self-control, and most perfect power over your present and future, pledge yourself to yourself, if not to others, to total abstinence.

Purity of person, dress, and habits, are the requisites of *negative good manners*. It is much not to offend. It is much to be in a condition to be tolerated, and not disagreeable. To interest, to please, to delight, to charm, to inspire with respect, friendship, devotion, and love, is more. We are now upon the first branch of the subject. "Cease

to do evil." It will then be time to "learn to do well"—to acquire those positive graces and excellences of person and manner that will make you universally respected, admired and beloved, as every well constituted individual would wish to be.

We come here to a matter of great importance, and of no little delicacy, for in teaching our readers the duty of not offending others, and paying a certain respect to even the false prejudices and unnatural tastes of others, we must do the same, and deal tenderly with their faults. But we must deal faithfully.

Our view of life, in this work, is in its external expression ; but as the external relates to and depends upon the internal, it truly comprehends all facts and modes of being. It might seem of little consequence what one eats ; but the body is made up of particles, elaborated from the food. The mind, in its physical manifestations, depends upon the bodily organs. True refinement extends to every act of our life. A genuine purity respects all habits and functions. It is needful that a delicate person eat and drink delicately. Gross livers become gross in appearance and actions. Dr. Johnson said, Men who drink beer think beer ; and a contemporary physiologist has suggested that men who eat pork, may give expression to many hog-gish propensities.

As no person can be pleasant, sweet, and in all respects agreeable, without health, and as health depends in a great degree upon diet, we must be careful what and how we eat. We sympathize with the sufferings of illness ; we know that many suffer without blame ; and that disease, often a fault, is sometimes chiefly a misfortune ; but we must give

the best advice in our power in regard to the attainment and preservation of health.

A pure, well-selected, and properly eaten diet, in preserving and assuring health—that is, the free and harmonious performance of all the functions of life—promotes the full development of the person, which is the essential element of beauty and grace. Relaxed muscles give an imperfect contour, and indolent, lounging habits. Obesity is ungraceful. Very fat or very lean persons are always subject to ridicule, and often deserve it more than we think. Bad health, and a deranged and discordant state of the nervous system, tends to make people morose, fidgety, peevish, and every way disagreeable. But a pure diet favors clear blood, bright and happy thoughts, acute senses, a beautiful complexion, well developed limbs, grace and activity, with that happiness of spirits and liveliness of expression which are the charm of life.

The man whose stomach is loaded with heavy, gross, indigestible food; whose blood is thickened with the bad humors of a flesh and fat diet, especially of the coarser kinds of flesh and vegetables, is liable to a variety of, to say the least, untasteful conditions.

Gross eating, in quality, quantity, and mode, produce the following results. The reader will judge whether they had best be avoided. It produces indigestion, flatulence, constipation, with their attendant and consequent disorders;

An unpleasant fetor of the breath, one of the most annoying of the lesser calamities of life;

Discoloration, decay, and loss of the teeth, and a consequent marring of beauty, as well as great suffering;

Thickening, coarse appearance, and sallowness or tallowy look of the skin; often with blotches and pimples upon the face and person;

Chronic catarrh, or morbid excitement of the mucous glands, filling the nostrils and throat with phlegm, and producing all its unpleasant consequences;

Dullness, stupor, obesity, and a tendency to apoplexy.

A pure diet, which is one composed chiefly of fruits and farinaceous substances, such as bread, hominy, rice, and other grains, with the more delicate animalized substances, is favorable to the purest and best condition of body and spirit. With moderate eating and at regular intervals, and healthy conditions in other respects, it is highly favorable to a good digestion; a regular performance of all the animal functions; a clear, vigorous intellect; exquisite sensation; a pure, healthy complexion; a sweet breath, and pleasant aroma of the whole person; sound white teeth; freedom from colds and catarrh; and, in a word, the purest and happiest conditions of the whole organism.*

But if one cares little for the science or philosophy of health, he would at least avoid any cause of

* Further and more particular information respecting the conditions of Health, the causes of Disease, natural methods of cure, and the influences of dietetic and other habits on the human organization, may be found in the writings of Drs. Lamb, Graham, Alcott, and particularly in the "Esoteric Anthropology" and "Medical Miscellanies" of Dr. Nichols. In the Anthropology, especially, this whole subject of the relations of beauty and elegance of person, to the diet and other health conditions, is given with much care; as also much information of special interest, relating to the physiology of the passions.

disgust. He would neither eat nor drink to make himself odious, or even ridiculous.

Do not eat ravenously, like a soldier after a long march, or a starved pauper at a soup house. Bad as this seems in a gentleman, in a lady it becomes frightful. Eat daintily rather, as if you respected yourself so much that you were careful what you allowed to enter it; eat carefully, also, as having a proper regard to the amount and kind of work you put upon your organs of digestion and assimilation. Subject them to no degrading or laborious offices.



HUNGRY.

The internal organs have their rights as well as the external. The eye has a right to see pleasant forms and colors, and motions ; the ear to hear pleasant sounds, and sensible, or witty, or loving words ; the nose to smell delicate and enlivening odors ; the mouth to taste all admirable flavors ;—and they have a right to protection from the opposites of all these. In the same way, in the beautiful republic of the human organism, every faculty, and every function has its own rights ; the proper use of every organ is to be respected, and it is to be protected from all wrongs, or punishment is surely inflicted, and the whole body suffers.

So the science of manners, or relations, is first internal ; and the human body is a type of society. The healthy, fully developed body is the type of a true and harmonious society : the diseased and discordant body, is also the synonym of an equally diseased and discordant social system.

The stomach has a right to pure, healthy, and digestible food, enough, not too much, and at suitable intervals ; and it will rebel, if not well treated. So the lungs have a right to pure air, and to room for a free expansion. Foul air, and tight clothing, are outrages on the human lungs, which never fail to meet with punishment. The heart has a right to good blood, from the stomach and lungs ; and the brain, nerves, muscles, and the whole organism, to their proper supply of nutriment.

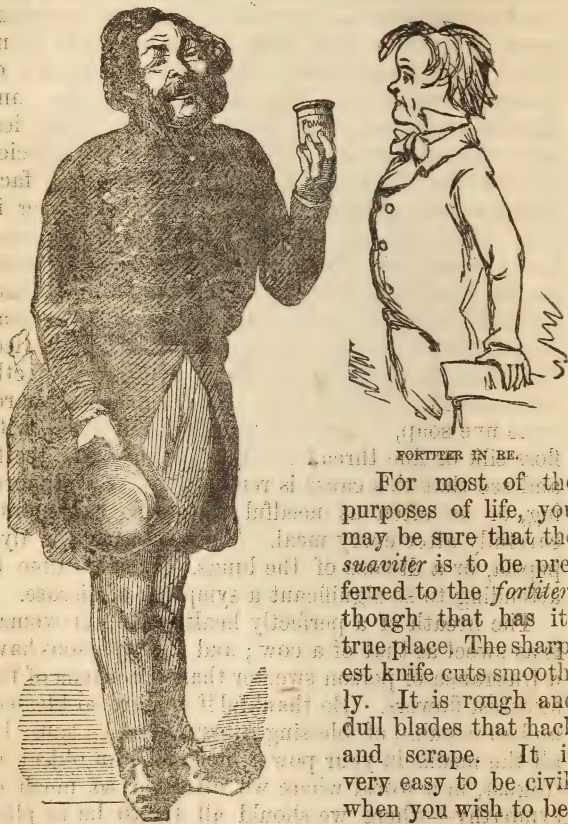
In the same way, every individual of the society or body politic, to which you belong, has certain rights, in his relations to you, which you cannot violate with impunity.

Let us return to this matter of food. To eat healthily, is to eat tastefully and properly. Beans,

which produce an annoying flatulence, are to be taken with great moderation. Onions have such a disagreeable odor, so penetrating, and to many people so repulsive, that persons going into any company, or liable to have calls, had best avoid them. So of all food and drinks which taint the breath, or produce eructations. The odor of beer, wine, and liquors, immediate, and consequent, is very unpleasant to many persons. If you have any suspicion of a bad breath, from any cause, ascertain the fact. If you cannot perceive it yourself, by breathing in your hand, or into a closed vessel, adjure some friend—some one, who for your sake will have more candor than false delicacy—to tell you. If there be the slightest taint, find out the cause. It may be a defective tooth. Have it plugged or pulled. You may have neglected to keep them perfectly well cleaned. Take a good brush, moderately hard, some fine soap, water, and powdered charcoal, with floss silk or fine thread to clean between the teeth, and see that this cause is removed, night and morning, or as often as needful; cleansing the mouth carefully after every meal. The cause may be dyspepsia, or a disease of the lungs. Lose no time in attending to so significant a symptom of disease.

The breath of a perfectly healthy man or woman is as sweet as that of a cow; and many persons have a fragrance of person sweeter than the aroma of the sweetest flowers. Be thankful if you are so blessed, and so capable of blessing others: but be sure, by all the means in your power, not to be an object of disgust, in a world where we all need so much of sympathy—where we should all try to be as pleasant as possible to each other, and where duty and happiness go hand in hand.

Avoid all rudeness of expression, either of word or act. It may be tolerated, perhaps; still it is a trespass on rights.



FORTITER IN RE.

SUAVITER IN MODO.

For most of the purposes of life, you may be sure that the *suaviter* is to be preferred to the *fortiter*, though that has its true place. The sharpest knife cuts smoothly. It is rough and dull blades that hack and scrape. It is very easy to be civil, when you wish to be; it is generally worth the trouble to endeavor to be something more.

The personality of every individual is sacred. Each man—each woman, is sovereign. They belong to themselves first of all : and then to those upon whom they please to bestow themselves. Around every person there is a certain sphere of repulsion, into which no one ought to intrude. It is an impoliteness, a rudeness ; it is even an affront and an outrage to come within a certain distance of any person without permission, expressed or implied. Every body must keep their distance, and endeavor to know what their distance is. To run against a man, is an act which demands apology—when purposely done, it is a gross affront. To slap a man on the back is a rudeness. To put yourself in personal contact with him in any way, you should be entirely certain that such contact is desirable, and that you are acting up to the law of supply and demand. In a gentleman's conduct towards a lady, these rules are still more imperative.

You have no right to draw near, speak to, or touch, any person, unless you have the right to believe that such presence, address, or contact is desirable ; and it is not to be presumed upon.

The right of individual privacy ; to be alone ; to have command of one's time, thoughts and actions, is continually violated. Husbands and wives ; children and parents ; brothers and sisters ; friends and neighbors ; and even strangers, are continually intruding upon the lives and rights of each other.

But while we assert the most absolute and sovereign right of every developed human being to his own independent self-hood, self-ownership, and self-control—to an absolute freedom from all intrusion, espionage, oppression, and assertion of ownership ; we must no less deprecate a haughty exclusivism,

which denies the relationship and the real rights and claims of others.

In society, every grace of familiarity, friendship, and love should be exercised and bestowed in perfect freedom ; not as satisfying a claim, or paying a debt, but as exercising a generous and gracious hospitality. When a gentleman is attracted to a lady, he is not to intrude upon her ; but he may in many ways signify his sense of her agreeableness ; and she, if it be her pleasure to accept his homage, to admit his friendship, or respond to his love, can invite him to her presence, and extend to him freely all the favors that belong to their proper relation to each other. This by way of illustration here ; to be more fully treated of hereafter.

A rude and boisterous behavior is likely to be discordantly demonstrative, and jar harshly on the nerves of many persons, in a mixed society. Frequent and loud laughter, an ungraceful and distorted act, requires entire sympathy to be allowable. At the theatre, where everybody is laughing ; in a merry company, where all are partaking of the same humor, laugh to your liking : but when the cause of your laughter is not known ; when others are in a very different humor, the sound of mirth may be anything but mirthful.

If we may not carelessly and unfittingly intrude our hilarity, neither should we shadow the happiness of others with our gloom.

For this reason, I doubt the real propriety of wearing mourning in the streets ; in mixed companies, and particularly on festive occasions. It is an obtrusion, and may be an intrusion of the trappings of woe, and of merely personal sorrows. For the same reason, we dislike the use of mourning note

paper, cards, &c., except among the friends of the deceased, and those who may be expected to partake of our sorrows.

But as many persons have a pleasing and joyful hope, and even a very strong assurance, of the immortality, and comparative or complete blessedness of those who leave the earth-sphere by the gate of death ; mourning, to them, is an oppressive custom, and of no true significance. They would rather put on white robes, hang roses and immortels upon the tomb, and greet the parting spirit with a triumphant song.

But we need not enumerate further, in this place, the things to be avoided. They will occur in all our future chapters, as every right supposes an opposite wrong ; as every wrong a right.

The principles of good behavior have been indicated. They are, to BE all you should be in yourself ; to DO all you should do in regard to others : to do no evil, and neglect no good.



CHAPTER VII.

A BILL OF RIGHTS.



FRIENDS AND FELLOW CITIZENS! when it comes to a consideration of rights; we Americans are perfectly at home. We have never done anything else. That was what we came here for in the first place. Our Declaration of Independence is all the way through an assertion of rights—the great rights of Life, Liberty, and the Pursuit of Happiness; which include everything, with some tautology.

The right of life includes all that makes up the duties and enjoyments of the truest and best life. Liberty is the right to the freedom of a true life; and the Pursuit of Happiness is only the spontaneous exercise of the right of Liberty; for as happiness is the great end of being, every one seeks it as far as he knows how and is permitted to do so.

In the previous chapters, I have given some suggestions as to the personal qualifications of a member of society, more negative than positive. I shall pass soon to the attainment of those accomplishments, which fit a man to fill his true place in the social organization. As yet, we have little idea of a true society, indeed ; it lives in conception, and will flourish in the future ; and the earnest work of the present is to aid in the needful preparation.

It is the result of growth, but growth is aided by culture. Let us cultivate the graces of life.

But the graces have their foundation in utilities, and all rest on principles or rights. Arbitrary rules of etiquette are like artificial flowers tied on sticks. You may wear them if it is the custom, but they have no fragrance, and bear no fruit.

As manners, or the intercourse of social relations, aside from the etiquette of caprice, or fashion, are based on rights ; let us examine these more closely.

We have rights, but we have also duties ;—yes, but our duties are either the assertion of our own rights, or a proper deference to those of others. So it comes at last, simply to a declaration of rights.

Personality, Individuality, Sovereignty of the Individual, Liberty, Self-hood, Self-ownership—these are a few terms, defining and asserting individual freedom as the first right of humanity.

Looking at this abstractly, it would seem that this right was absolute and unlimited. But it is defined, and finds its limit, in the relation which each one bears to those around him.

I am free. No being has a right to control my life ; no institution, no law. I exist ; I feel ; I think. Life, feeling, and thought are free ; and all expressions of life, and feeling, and thought are also

free, until I come into collision with some other similar individuality. The moment I trespass upon the equally rightful freedom of another, I find the limit of my freedom.

Born of society—born in society—with beings around me, claiming sympathy and aid from me, as I also ask it of them, I find that relations have rights and laws as well as being. In an artificial and discordant society, hemmed around with false conditions, I am compelled, for peace, and security, and to ensure a moderate degree of enjoyment, to abandon many of my rights.

Let us endeavor to define some of these Rights and Relations. Freedom of Opinion is claimed as an individual right ; yet the assertion of an opinion, conscientiously entertained, may subject a man to social persecution, and its practical realization may be considered a crime.

A certain deference to the opinions of others is considered an act of politeness ; but the Inquisition has been so impolite as to burn hosts of heretics ; John Calvin had the bad manners to roast Servetus to death over a slow fire ; and it is but a few years since the laws of Massachusetts sent Abner Kneeland to jail for questioning some theological dogma.

The heretics may have been impolite in denying some doctrines of the church ; Servetus showed bad manners, perhaps, in questioning the Trinity ; Kneeland may have been rude to the believers in modern orthodoxy.

It is evident that there must be some compromise here. Liberty is a Sacred Right ; and the assertion and exercise of a right can never be wrong. The gentlemanly ground, then, must be that of Universal Toleration of all opinions, and of all re-

sulting acts, that do not infringe on the rights of others.

If I believe in one God, and my neighbor believes in twenty, there is no reason why we may not say "good morning ;" buy and sell ; eat and drink ; perform all neighborly offices, and partake of all social enjoyments.

But if, to obey what he fancies to be the commands of the gods, he must burn down my house, destroy my belief, break up my worship, he is guilty of a great impoliteness.

Or I am a monogamist, holding to the theory, though not always the practice, of most European nations, that the marital intercourse of one man with one woman is according to the divine order ; but my neighbor, who believes in twenty gods, also believes in a plurality of wives, according to the theory, and, to some extent, the practice of most oriental countries. Politeness, and a proper regard to the rights of Freedom of Opinion, require that my neighbor should be perfectly tolerant of my having but one wife ; and I can see no reason why I should not be equally polite, and tolerant of his having a dozen ; but our ill-mannered laws would send him to State-prison.

If a man denying my God, or marrying two wives, or refusing to keep my Sunday, or wearing a long-tailed coat, when short ones are in fashion, really trespasses upon any right of mine in so doing, I may protest against it ; and if the injury demands it, I may resist such encroachment. But the only case in which this really seems to be the fact, is that of the short-tailed coat. That is obtruded upon my sight unpleasantly ; and he must either get a coat with a longer tail, or I must look the other way, or

otherwise learn to tolerate the nuisance. As to his being a pagan, or a polygamist, these are his own private and domestic concerns, and unless they are obtruded upon me offensively, are none of my business.

These may be considered as strong illustrations ; but we wish to make as clear as possible the fact that all rights, and the essence of true politeness, are contained in the homely maxim, "MIND YOUR OWN BUSINESS ;" which means, by a pretty evident implication, that you are to let your neighbor's business alone.

Whatever is truly a man's business, he has a right to attend to ; whatever is really his duty, he has a right to accomplish ; but the thought or act of my neighbor, who lives next door, or in the next street, if really no affair of mine, and interfering with no right of mine, I have no right to meddle with, any more than if he lived in Turkey or China.

Free speech is sometimes reckoned as a right ; but it is in strict subordination to the rights of ears. A man has every possible right to free speech, upon his own grounds, within his own dwelling, or wherever he can exercise it without the infliction of some wrong upon another. But when he comes into my house, or approaches me anywhere, he should not say what he knows will be unpleasant to me. He has no more right to inflict a rude or distasteful speech or opinion, than he has to throw a stone at me, or pelt me with mud. But, by mutual consent, we may engage in a discussion, as men box or fence, to try their skill, to perfect themselves in exercises, or for mere amusement. Freedom of Speech, therefore, is subject to the law of supply and demand ; or a compromise of mutual tolerances.

But, as it pleases every one to express his opinions ; as most people have the desire to instruct, or amuse, or convert others, it is politeness to indulge them ; and one of the first essentials of good breeding in society, and of the art of pleasing, is to be a good listener.

Freedom of life, or of all strictly private and personal enjoyments, is what no well-mannered man will ever question. He asks it for himself ; he understands that it is the right of all others. In this respect he minds his own business. An American, in Vienna, made some remark to a distinguished diplomatist respecting the private morals of Viennese society. "Sir," was the answer, "in this city every man does as he pleases in all such matters, and no one ever speaks of them."

The law of Good Manners, in respect to the private and personal affairs of the individual, could scarcely be better stated. A man must be the lord of his own life, and he is responsible to others only so far as they are affected by his conduct. Every woman, whatever her social relations, is first of all the owner of herself, holding the first and highest right to seek her own happiness, and control her own actions.

Among the most intimate and sacred of simply personal rights, is the Right to Freedom in Love. This does not mean licentiousness in the expression of love ; much less outrages upon social morals, with which love has no connection. It means the right of every one to be governed in the most private and sacred affairs of life by his own free choice, and not by the dictation of others. To question the right of any man to love any woman, or *vice versa*, is therefore a breach of politeness.

Circumstances and conditions may influence the manifestation or enjoyment of such a love ; but the simple right lies far back in the very constitution of the human heart, and is, in its nature, unquestionable. The passions act according to the laws or phenomena of attraction and repulsion. Some attract, others repel ; and, doubtless, in the true societies of the future, all harmonies of social organization will be brought about, not by any planning and management, but by the natural formation of groups and associations of persons, according to their affinities, or by the action of attractive and repelling forces.

This is already the case where people gather socially with some degree of freedom. In a ball room, each one, as far as he is free to do so, seeks first an attractive and pleasing partner for the dance ; not always the same one, for different persons have for the same individual different kinds and degrees of attractiveness. Here is the first working of the law. The trumpet sounds for the quadrille. Then couples are seen crossing the room in all directions, avoiding some, and joining others, to make up agreeable sets ; and there is the still further effort of attractive sets to get near each other.

In the same way people group in other assemblies. The whist players gather around the card tables ; the musicians around the pianoforte ; artists group around a table of engravings ; intellectual and witty people find each other, and gather into groups for conversation ; while gossips get into little knots and criticise their neighbors. These attractions and repulsions govern everywhere, and in all spheres of being, where there is the first con-

dition of *freedom*. And without this freedom of life, and thought, and love, or the free play of attractions and repulsions, there can be no true relations, and no enjoyment of the supreme happiness of life.

Every denial of, or interference with, the personal freedom or absolute rights of another, is a violation of good manners. He who presumes to censure me for my religious belief, or want of belief; who makes it a matter of criticism or reproach, that I am a Theist or Atheist, Trinitarian or Unitarian, Catholic or Protestant, Pagan or Christian, Jew, Mohammedan, or Mormon, is guilty of rudeness and insult. If any of these modes of belief make me intolerant or intrusive, he may resent such intolerance, or repel such intrusion; but the basis of all true politeness, and social enjoyment, is the mutual tolerance of personal rights. And every one who wishes to see the world anything but a scene of conflict and a prison house, must be willing to give this toleration themselves, and to demand it of all others, and for all others. Admirable was the answer of a friend of ours to some one who came to him with a complaint of what he thought the improper conduct of a neighbor: "I may not approve this man's acts," he said; "they may be contrary to my judgment, and offend my taste, but I would shoulder a musket to-morrow in defense of his right to do as he pleases in a matter that infringes upon the rights of no other person."

No doubt there is a criticism which is proper and useful in society. There is no objection to very free criticism, when made in the spirit of toleration. The critic who says: "Neighbor, I understand that you ate cabbage for dinner to-day. I consider eat-

ing cabbage immoral, and opposed to the best interests of society." This may pass, and I may thank my friend for the suggestion, and engage to take it into respectful consideration. But if he adds, "You have no right to eat cabbages, and if you persist we intend to pull your house down," I should be apt to buy a revolver and try the issue.

It may be known, as a matter of fact, and innocently related, that such a man is a fire-worshiper : that such a woman knits on Sunday ; that another eats his Welsh rarebit with mustard ; that Miss Jones has the misfortune to be devotedly in love with her friend's husband ; or that Mrs. Thompson accepts the free-love theories of the Fourierists. But when such matters, the love or the mustard, become causes of persecution, there is a very gross violation of the first principles of good manners.

In the criticism of authors and artists, we have many cases in point. The private and personal relations of Grisi and Mario, had no rightful connection with their success as singers ; and whoever withheld, on that account, a plaudit due to their talent, was guilty of a wrong, as much as if a man should refuse to pay a note, because it was held by one who belonged to another church.

In a word, civility, good manners, politeness, and all the principles of social ethics and social policy, require the most careful respect for the rights of every individual. We are very careful not to step on one's toes ; let us tread as gingerly among consciences. A man would deserve to be kicked who should insult another for a squint, or a hump-back. Are differences in faith, opinion, and feelings less to be respected ? A gentleman would not insult another, on account of poverty ; why should he censure

him for atheism, which may be only poverty of faith? and in a country where a man is allowed to own fifty farms, it is very hard to see why he might not, on a pinch, be allowed to have two families; provided he lives in Turkey, or Utah, where religion sanctions, and the law allows it. This subject, however, we will leave for the discussion of the Women's Rights party; the Perfectionists; the Fourierists; and all other amiable world-savers, who, though asking the largest liberty themselves, are not always ready to allow equal rights to people of opposite opinions.

One of the rights most commonly trespassed upon, constituting a violent breach of good manners, is the Right of Privacy; or of the control of one's own person and affairs. There are places in this country, where there exists scarcely the slightest recognition of this right. A man or woman bolts into your house without knocking. No room is sacred unless you lock the door, and an exclusion would be an insult. Parents intrude upon children, and children upon parents. The husband thinks he has a right to enter his wife's room, and the wife would feel injured if excluded, by night or day, from her husband's. It is said that they even open each other's letters; and claim, as a right, that neither should have any secrets from the other.

It is difficult to conceive of such a state of intense barbarism in a civilized country, such a denial of the simplest and most primitive rights, such an utter absence of delicacy and good manners; and had we not been assured, on good authority, that such things existed, we should consider any suggestions respecting them needless and impertinent.

A man's house is his castle, which no one should

enter without due notice, and permission asked and granted. The house appertains to the family, as a great coat or cloak does to the person who wears it. You have no more right to get into one than the other, without leave. It is trespass, and if you do mischief, it is burglary.

Each person in a dwelling should, if possible, have a room, as sacred from intrusion as the house is to the family. No child, grown to years of discretion, should be outraged by intrusion. No relation, however intimate, can justify it. So the trunks, boxes, packets, papers, and letters of every individual, locked or unlocked, sealed or unsealed, are sacred. It is ill manners even to open a bookcase, or to read a written paper, lying open, without permission, expressed or implied. Books in an open case, or on a center table, cards in a card case, and newspapers, are presumed to be open for examination. Be careful where you go, what you read, and what you handle, particularly in private apartments.

The right to control one's own time and affairs is practically denied by every intrusion. In fashionable society, much is saved by the use of cards, and by considering visiting or making calls a mere ceremony, to be got over as easily and rapidly as possible. A lady takes her visiting list, and walks or rides round to the house of each acquaintance. If the lady on whom she calls chooses to see her, she does so for ten minutes; if not, she directs the servant to say "engaged," or "not at home," which means only, not receiving company, and the caller leaves a card, which answers every purpose, and for which she gets a call or card the week following. The ceremony is attended to, and each lady is left

to employ her time as she pleases ; and is not compelled to be bored hour after hour with disagreeable, meddling, intrusive, and repulsive people. But in the country, whole lives—lives that might be valuable and pleasant—are broken up, and wasted in entertaining people you do not wish to see, and in trying to be cordial and genial to those you wish at Jericho.

The remedy is for every one to assert his right to his time, his life, and his privacy ; it is for every one to delicately, considerately, and justly respect the rights of others.

Don't intrude. Go where you are invited. Be sure of your welcome. It is not to be assumed that your nearest relation or dearest friend wishes for your company. When two persons are together, men engaged in business, lovers in courtship, married couples in the delights of the honeymoon, or the little quarrels which are said sometimes to follow that happy season, be sure that you do not make that duet a trio unless most specially invited to do so. Don't walk with man or woman without either an invitation or permission ; and be at all times so self-respecting and so regardful of the rights of others, as never to intrude where by possibility and for any reason you may not be wanted.

Let no one push his way into any society. Observe here, as elsewhere, the law of supply and demand. Do not intrude. Wait to be invited. Showing anxiety to be admitted to any set or coterie in the world of fashion, is the surest way of being excluded. People do not like to have any one forced upon them. They prize most what is most difficult to obtain. Wait till you are asked, —sought,—urged, even, if you have any doubt of receiving a just recognition.

But in this country, the path to whatever social distinction is desirable, is open to every one who will pay its price. If you wish to be admitted into the best society of any place, make yourself desirable, and, as far as possible, indispensable. If you are rich, it will need all your exertions to do away with that misfortune. A misfortune to be rich? It may be, when a man's really amiable qualities are lost sight of in consequence. Sensitive persons, who are also rich, have much suffering from the constantly intruding suspicion that it is the *prestige* of wealth rather than their own merits, which gives them their social consideration. Such a man will say to himself, "This is all very fine; but is it not my money to which these people are paying their compliments? Maria is charming, but is it not my money that attracts her?" If such a man could have the courage to seem to lose his property, or the still greater courage to do so in reality, he might find his real estimation.

Doubtless our society is full of false opinions and hypocrisies. Reputation goes further than character. REPUTATION is the estimation, false or true, which the world puts upon you. CHARACTER is what you really are.

The brave and noble thing to do is to have a good character, and let your reputation follow it, as it may; but it may be necessary to your enjoyment of what little social life there is around you, that you should also take some care of your reputation.

Character is yourself—reputation the clothes you wear; and we have counseled great care in respect to clothing. In this case, however, the garments are often made for you by others, and you wear a misfit in spite of yourself.

But character and reputation for mere honesty or goodness are not a sufficient passport to society. "He means well," does not mend the mischiefs of stupidity and awkwardness. In a harmonious character, the external grace and manners correspond to the internal beauty of mind and heart. They are sometimes divorced, but more seldom than many suppose ; and we have no rule but to judge the internal by the external, which *should* conform to each other. An awkward man in society is like a bull in a china shop, always doing mischief.



Our well meaning friend on the preceding page has the faculty of making himself disagreeable ; on this we introduce one who has the art to make himself useful ; one of those indispensable society men, characterized as "A NICE YOUNG MAN FOR A SMALL PARTY."



But the most agreeable qualities of mind and manners ; the finest talents and the most elegant tastes ; the best actual character, will not always make up for the want of that kind of social reputation which consists in being unobjectionable.

I have known highly estimable and honorable persons, who were vilified over a whole country, libeled by the public press, and slandered by private malignity, on account of some heterodoxy of opinion. Sometimes a man must even submit patiently to contemporary injustice ; and, satisfied with his present character, leave posterity to settle the far less important matter of his reputation.

These are individual exceptions. As a general rule, every society, that is, every group of persons, mutually dependent on each other for sympathy, kindness, exchange of ideas, or affections, attracts to itself such as are fitted to belong to it. The world is not rich enough to be able to reject a worthy, sensible, and especially an accomplished person. The man whose person and manners are unobjectionable, will pass with even a moderate share of intellect.

A man of what is called a genteel exterior, or having the appearance of a gentleman, as the police reports say ; one who simply wears black and holds his tongue, has no lack of invitations. What, then, may be expected of one whose bearing is dignified ; whose manners are graceful ; whose tones are cordial ; whose conversation is full of good sense, or wit, or humor ; who knows how to listen, and when to talk ; who always says and does just the right thing, at the right time, and in the right manner ; who can join cheerfully and tastefully in any game or pastime ; who can sing, perhaps, or play, or dance ; whose attentions, never forced, or awkward, or ill-timed, are always agreeable ; who has the tact to see just what each person requires, and the talent to supply the want ; who is never awkward, never selfish, never rude, but always bringing a sense of

security, and ease, and happiness; who is, in a word, a thorough gentleman and man of society? Of course such a man is a treasure anywhere; and these qualities will make up for the lack of all artificial advantages; and the lady who possesses the corresponding characteristics is the belle of society, a treasure and a charm.

If you doubt your possession of the qualifications necessary to fill your place as a member of any society into which you are invited, or to which you would wish to belong, try to attain these qualifications. If you have the negative requisites of not being offensive; enter without fear a school where you may graduate with honor. Hoyle, in his dissertation on whist, says, "If you are in doubt, take the trick." But in a company with whose customs and observances you are unacquainted, if you are in doubt, be quiet, observe, and do as others do.

As the best single rule, in regard to dress, is to be so dressed that while everybody is satisfied with your appearance, no one can remember exactly what you had on; so the best rule in respect to manners, in company, is to have no one remember what you did. Let it not be said—"Did you observe that awkward man, in a flashy waistcoat; the man that eat with his knife, and laughed at his own jokes?"

And it is not well for a lady to give occasion for people to remember her, as "that tall woman with so many flounces; the one that was laughing and flirting so desperately with Mr. Smith; I mean the lady that wore so much pearl powder, and rouged so high: you must have seen her!"

It would be better to have said, "What an agreeable young man that Mr. Jones is, so quiet, and sensible; so polite and graceful!"

"Why, ma, where was he? I didn't observe him; how was he dressed?"

"Dressed? I didn't notice anything peculiar. He had on a coat, and trowsers, I suppose. He was very elegant, but I remember nothing peculiar in his dress, or style any way, only that it seemed perfect."

But the question of society, and of the part you shall play in it, must be answered with reference to its objects. What is the use of society to us; and why should we qualify ourselves to shine in its varied assemblies?

The answer to this question takes us deep into the philosophy of human life. It must be also the strongest motive we can present to all achievement. The hardest punishment, short of intense bodily torture, that man inflicts for crime, is *solitary confinement*. The saddest human lot is that of exile, and isolation. The greatest joy that could come to a man, cast alone upon a distant island, would be to meet a fellow-man of either gender.

Reflect, how much of all enjoyment of life depends upon companionship. It is much to have one friend, one associate, one to love. But this is not enough. Your faculties are too various; and the variety of your faculties makes the variety of your social wants.

No one person can satisfy every want of any other. We must tire of monotony. The finest music in the world soon wearies. Nature gives us an infinite variety, in her productions and aspects, or we should die of *ennui*.

Well, there is the family. Wife, children, relatives, perhaps. Do not these suffice? Look into your heart and answer. You love your wife, doubt-

less ; but have other women therefore no charms for you ? Have you no pleasure in conversing with this one, who is so clever and piquant ; in dancing with that, who is so full of grace, and elegance ? Do you not find a charm in many women, besides *the* one ? We will not speak of love—that, of course, is out of the question. Morality forbids it ; and the laws. I speak only of that interest and happiness which society permits.

The family, then, is not sufficient. You yawn at the fire-side. You have exhausted every topic. You have nothing to ask, and nothing to relate ; unless it be some news, or gossip, and that is outside the family circle. Oh, it is a bore !

Well, what do you do ? “ My dear, can’t we have a little party ? Invite in a few friends ; take a game of whist, have some music, or a dance ? ” The dull family group wakes up. All is animation and pleasant anticipation. The list is made out, guests are invited, and you find yourself in society. Your little group, very nice and happy, but a little tiresome, joins itself to other groups, and the social nature of man vindicates itself against the charge of utter selfishness.

And for this society, in all its phases, you have the need of the manners and accomplishments which contribute to its harmony and happiness. It is just that you contribute your share to the general stock of entertainment : certainly you should not mar the pleasure of others.

No man has set to work to invent what is called society. It has grown. Its excellences are the expressions of human goodness and aspirations ; its defects are those of human character and conditions.

The first requisite of society is the surrender of

selfishness, and the willingness to reciprocate, or exchange the goods of life with each other. It is a system of commerce. We buy and sell—give and take. A smile pays for a compliment; a witticism for a philosophical observation; and when there is nothing else, no visible manifestation, there is an interchange of those subtle aroal qualities, which form our sympathies and antipathies, our attractions and repulsions.

It is this which makes the comfort and happiness of being near a person whose sphere is pleasant to us; of holding hands in silence. Speech is only one mode of communication. It is well for thoughts; but there are other methods of expression for the feelings, which have more to do with our happiness.



ALLOW ME TO CONGRATULATE YOU.

CHAPTER VIII.

OF SOCIETY.

PERSON, manners, taste, elegance, *ton*, fashion,—these are words of important meanings to those who wish to make a figure



in good society ; a world we often pretend to despise, while we sigh in secret for its successes and its enjoyments ; a world in which a great success demands great merits, great talent, or good fortune.

Doubtless society has many imperfections. Shall we, therefore, despise and neglect it, or allow ourselves to be neglected?



Society is a word in constant use, but there is a degree of vagueness in its meaning. We talk of the interests of society; the good opinion of society; a good position in society; of going into society. It is a general term for social relations and intercourse. We have fashionable society, or the gay world, *le beau monde*; intellectual society, made up of people who think, or think they think; artistic society, composed of persons having a talent or taste for the culture of art; and general society, including all interests.

As men gather more closely together, in villages, large towns, and cities, they find more the pleasure and convenience of association. In the wilds, in sparsely settled countries, and frontier regions, individualism has a savage aspect; but it is here that we commonly find the most hearty hospitality. In cities, though men are brought constantly together, there grows up a strange selfishness, and indifference to each other.

In the country, a man knows all the affairs of his neighbors for ten miles around; in the city he does not know even the name of the family living next door, from whom he is separated only by a wall eight inches in thickness.

Still, contact rounds off the rough angles of character, and renders men polished in manners. Meeting each other daily, in business and amusements, with constant occasions for mutual deference, attentions, and reciprocal good offices, men grow polite. Politeness and polish come from the Greek root of metropolis, police, policy, &c., as urbanity is from the Latin word of the same signification. But politeness and urbanity are no longer confined to the walled cities, where they originated, but flourish even more luxuriantly in the rural districts.

In a large sense, every person is considered a member of society; but we speak of a solitary person as one who goes into no society—meaning one who neither visits nor is visited. A disreputable person is not admitted into society. A morose person shuns society. A person of loose habits and associations mingles in low society.

What is this low society? In one sense it is immoral, made up of persons who disregard the observances and moralities of the social standard. It is people who are poor; who do not dress well; who live in unfashionable neighborhoods, or follow unfashionable employments; who lack cultivation, manner, taste, birth, or whatever is held to be necessary to good society.

Where a hereditary aristocracy rules, a man's social position depends upon his ancestors. There is much of this in England and Germany, less in France, and some here. In all the older sections of the country there are groups of families who, either descending from a European aristocracy, or from having acquired wealth, condition, and culture at an early period, still claim, from birth and family, a superior consideration.

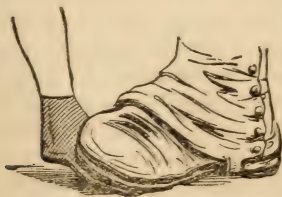
Now birth and blood are worth *just what they are worth*, and no more. A man or woman of a good stock or breed, has the same superiority in consequence that a horse or dog has. A man may be born rich, handsome, smart, elegant, and noble; there is no more doubt of this, than that a horse may be born with similar qualities and advantages. Another may be born poor, ugly, stupid, awkward, and base.

There is therefore an aristocracy of birth, which it is a great folly to deny, and the denial of which is

as useless as it is false. Men may be born *free*, if there is any place where they are; but *equal* they never have been. No two are exactly alike, even in the same family. Of two brothers, children of the same parents, with the same advantages of education, one will be a gentleman from his very birth, and the other a boor. How much more, in the children of different parents, born into widely varying conditions.

So we have everywhere a real aristocracy, which, as it exists naturally, or, at least, exists under the existing condition of human development, must be recognized for what it is; but the false and pernicious system of hereditary rank gives often to a stupid and graceless scamp the highest social position and advantages, which are withheld from the noblemen of nature.

Our object is not to ignore the natural distinctions of society, but to demand for every one the place in the general estimation which of right, and from all his qualities, natural and acquired, belongs to him. It is to guide every ambitious spirit in the path of true excellence, and to open to him its honors and rewards.



CHAPTER IX.

SOCIAL FORMS AND OBSERVANCES.



“You may as well be out of the world as out of the fashion,” is a social proverb, which has in it more truth than the non-conformists of society will like to allow it. In many respects you had much better be out of the world; and in some you will be either ceremoniously or unceremoniously put out, if you do not follow the fashions.

Socially, it does not so much matter what you do, as how you do it. To shirk labor may send you to Congress or Blackwell’s Island; to get money under false pretences, may consign you either to Iranistan or Sing Sing. It depends upon how you do it. Not that the absolute quality of a thing is of no consequence. It is of much. To the interior life it is all. Lazarus may be a happier man than Dives; and there are, doubtless persons more truly respectable, working out terms in the penitentiaries, than some of our fashionable mil-

lionaires. But, in an external sense, and in all outward seeming, the proverb is right.

Be in the fashion, or forms and observances of the society around you, then, since they are a protection even to the bad. Conform to usages which violate no principle of right; because by violating them, and throwing yourself out of the current of life around you, you deprive yourself of opportunities for usefulness. There is a principle in expediency. An awkward man, who cannot go into company



RATHER INTERESTED.

without committing some gaucherie, cannot have the same influence that belongs to one who is always polished and well bred. You never feel at ease with such a person, nor safe for a single moment. He is always liable to say or do some terrible, or some ridiculous thing—to tread on your toes, or overturn a tea-pot, break down a chair, or let out some scandalous secret.

An introduction was intended to be something more than merely making two persons acquainted with each other's names. In a casual intercourse, the names are of no importance. I meet a gentleman, in a rail car, or on a steamboat; we talk pleasantly for a time, and part with mutual good wishes. If, for any reason, it may be desirable for us to communicate further, we exchange cards, or take each other's addresses in our memorandum books.

That Texan gentleman had a proper idea of the true intention of an introduction when he said: "Mr. A., this is my friend Mr. B.—if he steals anything, I am responsible."

An introduction is a social endorsement, and should not be lightly given. If you introduce a thief, you should be responsible for what he steals; if a bore, or a donkey of any kind, you ought to suffer accordingly. Be very careful, then, how you introduce to any man a person who may borrow his money, run away with his wife, or commit any social misdemeanor.

Special introductions are only for a particular object. At a public ball, or assembly, a gentleman is introduced to a lady, at his request, and by her permission, simply that he may be her partner in a dance. It is, then, his right and duty to make himself agreeable, and pay her every attention, for the time being, while dancing, and until he returns her to her seat; but when he makes his retiring bow, the affair is ended. He has no better right to speak to her again, than if they had never spoken. True, he may take the opportunity to ask leave to be formally presented, and to continue the acquaintance—but that of course is the lady's option. A

belle who has danced with a gentleman in the evening, in all the intimacy of the waltz, or polka, may refuse the next morning to give him the slightest recognition. We do not say that it is right for her to do so ; but it is according to etiquette, which gives to a woman on all occasions the right of recognizing a gentleman, or of giving him the cut direct. That is, a gentleman, unless so familiar as to make it a matter of course, or of no consequence, is never the first to salute a lady. It is her right to bow to him in the street, and he stops, raises or entirely removes his hat, and returns her salutation. It is her right to offer to shake hands, and not his. It is her right to dismiss him—to give the signal to leave, if making a call together. He offers service, which she may accept or refuse ; but in all else she takes the initiative, and in this, unless he have the good fortune to anticipate her wishes.

The common practice in this country of introducing everybody to everybody, without regard to any fitness of person or circumstances, comes very near being a nuisance.

Then comes the promiscuous shaking of hands. No personal contact should ever be forced upon any person. There are those, the pressure of whose hands may be a comfort, a pleasure, a delight ; but there are more, perhaps, whom we should never willingly touch. I may have much respect for a man, and yet not wish to touch him. What a barbarity, then, are these universal hand-shakings, and how utterly meaningless they become ! That which is given indiscriminately to every one, can have no special value for any.

An undesired introduction is an impertinence, and may be an insult. A blundering, good natured fel-

low goes about introducing everybody whose names he can remember, without regard to character or fitness. It may be a scamp I would not tolerate, or an enemy who had injured me in the tenderest point.

An introduction should never be given without the knowledge of the persons introduced, and their request or permission, expressed or implied; especially, a gentleman should never be introduced to a lady, without the certainty that it will be agreeable to her.

The gentleman is usually introduced to the lady :
“ Miss Banks, allow me to introduce Mr. Johnson.”

When there is much difference in age or position, the word “ present ” is used. A lady may be introduced to a gentleman much her superior in age or station.

Gentlemen and ladies in equal positions are mutually introduced to each other : “ Mr. Barlow, let me make you acquainted with Mr. Cobb ; Mr. Cobb, Mr. Barlow.”

Must you shake hands when introduced ? If it is a merely formal introduction, a bow is better. If a superior extends his hands, or a lady offers hers, it would be an affront not to accept it.

In shaking hands, let it be a full and cordial shake—not a careless touch, a cold extension of two fingers ; but, on the other hand, by all means avoid the convulsive grips with which some strong-handed people torture their acquaintances.

Press a ladies’ hand heartily, but respectfully and delicately. Do not drop it like a hot potato ; nor detain it a moment longer than is needful.

A bow ; a shaking of the hand ; a salutation, or address of ceremony, should always be done with a certain easy deliberation : not languidly—not indif-

ferently—and by no means hurriedly and indistinctly.

Do not be troublesome and ridiculous by an over politeness, out of time and place, blocking a door with bows and protestations when you ought to enter at once.



There is a certain easy self-possession, a quiet gentlemanly, or lady-like manner, that has a special charm. It is the ease of self-possession, and entire certainty of one's position. It is the absence of all frustration. It may be the result of an honest simplicity of character ; of a union of firmness and self-esteem, or of a careful training. Whatever it is, the quality is admirable. It is a matter of nerves, perhaps—but nerves are susceptible of discipline.

A letter of introduction is more important than a personal presentation. Be careful how you give, and also how you present and receive them.

The letter should never be sealed, nor contain anything but a brief statement of its own special business. If you have anything else to say, write it in another letter, and send by another conveyance. (For form, see Correspondence.)

When a letter of introduction is for some business purpose, making an early interview necessary, it may be delivered in person. In such a case, send it in by the servant, or attendant, with your card ; and wait until the gentleman or lady to whom it is directed has read it, and sends or comes for you.

But the usual course with letters of society is to send them, with your card, to the persons to whom they are addressed. Then you wait for them to call upon you, to invite you to dinner, or to extend such hospitalities as the case demands. This is when they are addressed to a gentleman ; if to a lady, you must call, send in the letter, and give her time to read it.

You may expect to be treated according to the estimation of the friend who has introduced you. If neglected, it is his affair, not yours, and you have no right to complain.

But it is a grand mistake to suppose that there can be no acquaintance, or recognition, without a formal introduction. That a gentleman and lady should sit side by side for hours, in a rail car, not daring to speak to each other, because some officious person has not gone through the ceremony of pronouncing their names to each other, is ludicrously absurd. Your knowing merely that a lady is called Miss Blossom, and her being made aware that you rejoice in the patronymic of Brown, does not change your relations in any essential manner; yet you sit, dumb, stupid, looking, acting, and feeling like a fool, because somebody, who really knows the lady no better than you do, has not *introduced you*!

It is true that you should not intrude upon a person who does not desire it; but a salutation is no intrusion. Any gentleman has a right to say "Good morning" to a lady; and if she be a lady, she will give a courteous reply, either a cordial and inviting one, which will open the way to a further conversation, or a polite and dignified one, signifying that she prefers to be left one. If her reply is simply "Good morning, sir," with no further observation, you have done your duty, and may pull on your traveling cap and make your preparations for a nap; but if it is accompanied by a smile of greeting, a friendly look, or an additional observation, it is introduction enough for the time being.

The great bar to the freedom and happiness of social intercourse, is the selfish ownership of persons, and mutual espionage over each other's conduct. This is a bar to all general civility, and when carried to an extreme, is the destruction of all society. In Turkey, Egypt, and the Barbary States no man ever speaks, nor even looks at any woman

but his own wife or slave. It is not permitted even to make a man's family the subject of conversation. Two brothers, or most intimate friends, may reside near each other for years without ever having seen or spoken of each other's wives.

Our rules are not so severe ; yet even here, when a stranger speaks ever so politely and respectfully to a lady, it is apt to be construed into an insult. Every day, in this city of New York, I see charming women, on the street, in the omnibuses and cars, at the fashionable restaurants, or in the parlors of the hotels, but I do not speak to them. They might add much to the happiness of my life. I might not be a disagreeable acquaintance, perhaps ; but as there are many men who fancy that they own these women, or are at least bound to protect them from a man whose name they do not know, I must respect the social usage.

But when the rubicon of an introduction is passed ; when you are fairly registered members of the same social group, then the jealousy and selfish exclusiveness of Turk and Moor must give place to the *convenances* of polished society. In public, at a ball or party, affianced lovers must not be too attentive to each other, and husbands and wives are for the time strangers. The very objects of society, variety in life, and extension of sympathy, demand a certain degree of freedom. A married man pays his court to other ladies ; his wife accepts the attentions of other gentlemen ; and the married couple who should be seen dancing or talking much with each other, would become subjects of general ridicule. Here, in New York, husbands and wives do not even go to the same parties, unless they prefer to do so. It is presumed that they have enough of

each other's society in private ; and each is free to follow his or her own attractions in regard to social intercourse and enjoyments.

In the same way, and for the same reasons, a lady is mistress of her own house, and presides over its hospitalities. The husband may give dinner parties ; but soirees and receptions belong to the lady. She receives calls, and invites whoever she pleases. The husband, if he comes at all, comes the same as any other guest, with no privileges ; and assuredly with less attention from the lady of the house than any other person. In all this there is no immorality ; it is simply what good taste demands.

Good taste, politeness, a deference to the rights and feelings of others, requires that we refrain from the assertion or manifestation of any exclusive right or privilege, in the presence of another.

It is for this reason that a man does not eat or drink without asking his neighbor to partake.

It is for this reason that you never open and read a letter in company without the apology of asking permission.

It is for this reason that all fondlings and familiarities before company are improper. You have no right to do anything which any other person has not an equal right to do, with the lady's permission. The assertion, therefore, of any exclusive right to the caresses of your wife, or mistress, in the presence of others, is a gross indelicacy.

Consequently, every appearance of this kind is carefully avoided. At table, husband and wife sit as far as possible from each other, and husbands and wives are separated and take other partners. Consequently, in going to or from the table, and in

walks and rides, husband and wife are separated. Society is the enlargement, the absorption, and, for the time being, the breaking up of all private and exclusive engagements. For a similar reason, *tete-a-tetes*, or the private conversation of two persons, exclusive and long continued, should be avoided. There are opportunities enough for private love-making, courtship, &c. If a gentleman wishes to see a lady alone, let him make a special visit for that purpose ; but in public, all talents, all charms, all the intelligence, and wit, and sentiment of conversation ; all the graces and accomplishments are the property of all, or at least of the group of those who are attracted to each other by similarity and sympathy.



RATHER OVERDOING IT.

Woman is, or rather, perhaps, we should say, is to be, in the future, the social queen. All genuine gallantry now gives her that recognition. All genuine politeness, all true social refinement is based on such recognition. The man capable of brutality to a woman—if, indeed, our friends the beasts are not libelled by such a phrase—is lost to humanity, and cannot possess its highest perfection in the character of a true gentleman. The native Australian, when he wants a wife, knocks her down, and drags her off. The first manly achievement of a Hottentot is to whip his mother. That record of British savagism, known as the common law, allows a husband to beat his wife with moderation.



CIVILIZED GALLANTRY.

Both sexes participate in the courtesies of a refined society, and both are necessary to its completeness. Men, alone, meet to do business, to talk politics, to play games, to drink and smoke ; very often to both do and say many things which they would not do in the presence of the other sex. So women, it is currently reported, meet to talk scandal over their tea ; and there are those who have the audacity to aver that their private discussions are not elevated in character by the absence of gentlemen's society. But this is probably a slander.

Yet, there is no question of the refining, elevating, beautifying influence of each sex upon the other. Happy is the boy who has sisters in his home : happy the girl whose first love is given to a noble brother.

The spirit of the age favors an increase in the freedom of the intercourse of the sexes with each other. Shutting up women in harems, or convents, or boarding schools, away from all manly influence, example, and sympathy, does not tend to improvement of the female character, nor the protection of female virtue ; which, the world is beginning to see, is something not preservable by bolts and bars, or any of the usual appliances—which must exist in the soul, and which may be defined as a woman's power to protect herself from false associations. This capacity is not best acquired in isolation, and consequent ignorance of the masculine character.

We have schools and even colleges, now established in this country for the purpose of educating both sexes together, giving to each the advantages of the improving influence of the other. The time is not distant when the separation of the two sexes during some of the most beautiful and im-

proving seasons of their lives, will be considered a gross and cruel barbarism. It tends now to make man sensual, unmannerly, and repulsive : it gives an equally false character to woman, producing an unnatural romanticism, a false coquetry, or an utter heartlessness, matching the worst characteristics of man.

The best society, the most natural, the most refined and enjoyable, is one composed of both sexes, and, where the company is large, of a considerable variety in ages. Intelligent Europeans find American society excessively insipid, because it is composed almost wholly of green boys, just out of college, whose chief accomplishments are dancing, talking slang, making puns, and drinking champagne wine ; and young girls, just "out" of their boarding schools or nurseries, kept apart, and in total ignorance of each other ;—these two classes rush together in a whirl of sensuous and animal excitement, which has in it scarcely a single element of a true society.

The true man of society must have had a certain degree of experience. His mind should be stored with observation of life. Boys are very nice fellows, but apt to be green, shallow, empty, forward, and presuming. Girls are better, no doubt ; there is always something angelic in a pretty girl ; but these are liable to be rather tame, or dumb, or pert, or silly, or romantic, or stupid—to have some little foible that experience will correct.

But alas ! the moment when the woman rounds into the fulness of her life and beauty,—when she is becoming a truly valuable member of society, and worthy of the attention and adoration of the circle to which she belongs, she is snatched away—mar-

ried off—monopolized by some selfish, jealous husband, and sinks at once into the housekeeper and nurse of the civilized family. Her loss to society is utter and irreparable. If she goes into company at long intervals, it is with the meek, subdued air of the married woman. The mark of ownership is upon her. Her freedom is gone. The gay belle, whose lively sallies were the life of the circle—who danced, and sung, and talked as well as she could, is no longer attractive, and no longer attracts. As she has lost her charm for society, of course society loses its charm for her. She stays at home; and the men whom she might attract and delight also stay at home, or go to the club, or smoke, drink, and read the newspapers at some coffee house.

This is all bad and all wrong. If society has any real value as a means of happiness, old and young, married and single, should enjoy its advantages. The experience and wisdom of age should temper the innocence and hilarity of youth. One of the most charming sights I ever saw was a quadrille sett at a New York ball, at which danced three generations; and I thought the most truly elegant and fascinating person in the sett was one of the grandmothers.

The first necessity of such a society is *freedom*—not freedom to do any wrong, but freedom to enjoy every right. When a man and woman marry, must they by that act become social outlaws? They do, if they watch each other with a selfish, grasping, avaricious jealousy.

When a lady says to her lover or husband, “My dear!”—the sort of emphatic *my dear!* so full of meaning—“didn’t you hold Mrs. Thompson’s hand rather longer than was needful in that last quad-

rille ?" or when the husband says, "The fact is, *my love!* this waltzing is all very fine, but I can't say I like to see *that* Captain Dapper holding you quite so close !" there is a mutual espionage and assertion of ownership that *must* destroy all social enjoyment. The gentleman swears, to himself, of course, and resolves to play billiards ; the lady sulks, not altogether to herself, but determines that she will not go into company, if she is to be watched and criticised by a jealous monster of a !—a !—a ! Oh ! (Smelling salts, *et cetera.*)

Good manners, or an absolute and honest regard to the rights of every individual, become a social necessity therefore ; and whatever interferes with the existence and enjoyment of society, may be set down as bad behavior.

The rule is this : When a man goes into society he renounces all claims and relations of a private and personal character. He is no longer the husband and private property of some lady, and taboo therefore to every other ; and his wife is as free as in the palmiest hour of her independent belle-hood.

In a true society, there are no husbands and wives, no lovers and mistresses, no owners and property with ear marks or finger marks, no masters and slaves ; but free men and women of society, who meet in a certain sphere of relation, to contribute their utmost to each other's enjoyment.

In this society there are certain convenient formalities and observances, which we shall now briefly notice, giving the reasons for them where they are reasonable, and otherwise simply stating the fact.

An introduction for a dance, or at a call, or when persons are thrown together so that it cannot well be avoided, is only for the time, and gives no privi-

lege of acquaintance afterward. This rule is to protect people from those they may not wish to associate with.

Do not offer your hand first, if you are the one introduced to another. It is the privilege of the lady, or the person of superior age or position, to offer you the hand, if they wish to do so. Never put yourself in the false position of asking such favors. It is as bad as begging an invitation.

At a public ball, here, you require a formal introduction, to allow you to ask a lady to dance; but at a private party, the fact of your being an invited guest is sufficient introduction for the ordinary purposes. In the first case, tickets are bought, and you may meet with disreputable persons; in the latter, the hostess is responsible for the character of all whom she invites.

But this character. If you dance with a man, he must be a gentleman, and know how to dance; but as you are not to love or marry him, and need not even recognize him afterwards as an acquaintance, you need not insist on knowing all his specialities and antecedents.

When any one, and especially a lady, requires attention or assistance, it may be rendered without your knowing her name. The man who hesitated to help a lady who had fallen in the street because he had not been introduced, is but little removed from a man who would refuse the geniality and sympathy of common politeness for the same reason. A sailor, seeing a lady standing on the brink of a wide, full gutter, which she wished to cross, gallantly took her in his arms, and set her over on the opposite curb stone. As Jack had done the thing handsomely, and in the spirit of genuine

politeness, he expected a thank you, or at least a smile ; but instead, he received a volley of sharp abuse from the feminine aristocrat whose gentility he had outraged. " Oh ! avast there," cried Jack, " I'll make it all right again ;" and he took her up, and, despite her struggles, very carefully placed her where he had found her, and went on his way rejoicing.

For every civility, or attempted civility, give the recognition of your thanks. Let, at least, a smile and a nod, if no more, reward every offer of service ; if it is only passing a sixpence in an omnibus, equity demands that it have its reward. The lack of such appreciation in women discourages politeness in men. Why should they trouble themselves to be civil when their efforts are so little valued ?

As the exchange of commodities on principles of equity and reciprocity makes business or commerce, it is the exchange of good offices, kindness, and efforts to please and make happy, that constitutes society. This is social equity, and the constant circulation of good offices, graces, urbanities, and all kindly civilities that makes our social life. Avoid its stagnation, its congestion, its famine, and its disease.

Dress for occasions, and observe local customs. If you go into a Mohammedan mosque, take off your shoes ; if into a Christian church, remove your hat. This is never to be worn in the house, unless for a moment, when you just come in or are preparing to leave. It is seldom to be worn where there is other shelter, in the presence of ladies. Indeed, a gentleman of the old school always takes off his hat when he meets ladies in the street ; and if they stop to speak to him, he holds it in his hand

in the most graceful manner he can command, until requested as many as three times to put it on. Our modern beaux are not so particular, and think it sufficient to just raise the hat, without removing it.

In shaking hands, it is not necessary to remove your gloves. Why should two persons work and tug away to get off two well-fitting gloves, just to ceremoniously bring their bare hands together? If the person you shake hands with has no gloves, remove yours if you can readily; but you need not say, "Excuse my glove," unless very much pushed for something to say.

And—*apropos*—always *have* something to say. Let it also be something more than "Good morning!" or "How d'ye do?" or some remark about the weather. There are a thousand genial, kindly, sprightly things to be said to every one. Of course you need not say quite a thousand at once; but keep some for another person or opportunity.

Where you meet a lady, or a person to whom you owe respect, do not stop to detain them. If you wish to say anything beyond mere salutations, turn, and obtaining leave, and making sure it is not an intrusion, walk the way they are going.

But *beware*. It may be an assignation; a private call of charity or otherwise; she may expect momentarily to meet a friend. For twenty good reasons you may be *de trop*—that is, one too many—"your room better than your company." If people only dared to be frank—there would be less danger. If there were more social freedom, there would be still less. In the city, it is a good rule to go no farther than the corner of the street, and raise your hat, with a polite bow on leaving.

As you never come into the presence of any per-

son, whose existence and social relations to you you choose to recognize, without a salutation, either by word or gesture ; so never leave any company or person in an abrupt and uncereemonious manner. You meet and part, enter a room and leave it, with some proper manifestation of human interest and relationship. The exception to this is, that when obliged to leave a party, before its breaking up, when it can be done without notice or disturbance, it is best to take French leave—to go out quietly, so as to make no ceremony and no regrets. Take the opportunity to make a quiet *congee* to your host or hostess, and slip away unperceived. Your formal leave taking might be interpreted into a dislike of the company, or a signal for others to go, and is needless.

Never go earlier, nor stay later than is customary. At a dinner or supper, or when invited for any special purpose requiring your assistance, as when an authoress is to read her poem, or a *bon vivant* gives a dinner, be absolutely punctual. But it is very annoying to go to a party an hour before the rest of the company ; very troublesome to stay after others have left.

In cities, parties commence at eight, nine, and ten o'clock, ending at twelve, one, and two, or three. People who dine at six, and sit three hours at table, can scarcely get to a party before ten.

When you, a gentleman, meet an acquaintance, walking with a lady you do not know, you cannot stop to speak to him ; a nod or any familiar recognition would be disrespectful. You can only raise your hat in the most formal manner. If you know the lady and not the gentleman, you must only *return* her salutation, if she chooses to make one,

which, if you are a particularly good-looking person, and there has been no very recent quarrel, she will do.

If a lady with whom you are walking, recognizes a stranger to you, and receives his salute, you return it, not for yourself, but for the lady.

Well—which hand will you use in raising the hat? Both—not both at once; but sometimes one, sometimes the other—the same as you sometimes offer one arm or hand, and sometimes the other. It is a question of position, and grace of grouping. All these cases are governed, either by evident utilities, or by esthetic rules. Raise the hat with the hand farthest from the person saluted. If the lady is passing at your right, use the left hand. It presents the front of your figure. If you use the right, she gets a side view, and you are concealed by your arm.

In walking with a lady, you offer your arm; you gracefully present it, or say, “Will you accept my arm?” It does not follow that she will take it. If she need support, or protection; if in a crowd and liable to be separated; if contact is agreeable to her; if it is the custom and expected by others, she will thank you and take it. Take it fully, and handsomely, and not as if she were afraid to touch it. But when it is warm, or both hands are engaged, or it looks or feels too particular, she is entirely free to decline, thanking you for the offer, and giving some reason for not accepting it.

Which arm? The one best adapted to her use. A lady has first the place of honor, which is the right; and where crowds are passing, and all “keep to the right,” that also is the place of safety. But giving a lady the left arm may give her the inside

of the walk, which is her right, and is usually the most elevated. It also leaves your right hand free, to defend her if need be. The right side is the most respectful—the left the most tender. In the dance, a gentleman always places his partner on his right; but when they take places in the dance for life—in the marriage ceremony—he stands at the right.

On a staircase broad enough for two to ascend abreast, the place of honor is the farthest from the bannister, as being the safest.

Where a couple do not go up or down stairs abreast, which goes first? It is man-of-war etiquette that everybody descends from the deck before the commander. If a gentleman goes down before a lady, he will have less risk of treading on her dress. If he go up foremost, in nine cases out of ten it will be better, since the lady may have large feet, or thick ankles, or some other reason for wishing to protect her lower extremities from observation; and when this is the case, the dragging, slouching way in which women pull themselves up stairs, is very unpleasant to witness.

Moreover, a gentleman should very carefully avoid seeing, or, if that is impossible, seeming to see what ladies wish to conceal. What they should conceal, and how much they should allow to be seen, is a matter for each one to decide. Fashion does decide; but feeling should. Putting a lady into a low dress, when she would greatly prefer a high one, or *vice versa*, is an outrage on her personality.

A gentleman may innocently, and it is to be presumed, advantageously, observe and admire so much of the lady's figure as is submitted to his observation. This, at the present period, in many cases,

includes the head, arms, and bust, with slight and unimportant reservations. Having no prejudices on this subject, and believing the entire human form, when well developed, to be a pure and lovely object, we have no rules to give, but leave each lady to her own ideas of beauty and propriety.

In accosting a friend in public, do not call him by name, so as to be heard by others. Few things are more annoying. For good reasons, a man may not wish to be known. Make all recognitions and addresses as quietly as possible.

Observe a strict equity in returning salutations. If a man takes off his hat you must do the same. Be in no one's debt for anything so easy to repay as civility. Washington was a superb gentleman of the old school, and he would take off his hat to a negro.

When you speak to a man whose age, character, or position entitle him to particular respect, take off your hat.

In passing persons frequently, you are not to salute every time. Once is sufficient.

Avoid an incivility or rudeness, even to your bitterest enemy. There may be a rupture so public, that politeness would be a glaring hypocrisy ; a man may be so infamous that you must ignore his existence ; but the general rule is to treat persons you dislike with a careful but distant, formal and chilling politeness. In society, we leave out mere personalities as much as possible. If we forget our likes, we may also forget our dislikes. If we seem for the time indifferent to those we most love, we may also do the same to those we most hate. A person disagreeable to me may be very pleasant to others ; but no one is required to tolerate what is intolerable.

Every lady and gentleman living in a considerable town or city, is obliged to be provided with cards. These have their fashions, but a gentleman's card may best be of a medium size, perfectly plain, without flourish or gilding, and if unglazed all the better, with his name engraved. It may be written, but not printed with the ordinary type. Why? Because it looks "poor and common." I can give no better reason. If you write well, it is as well to give your autograph. A lady's card may be larger and finer.

If you call on a person who is "engaged," or "not at home," leave your card. If there are several persons you wished to see, leave a card for each, or desire the servant to present your compliments to them severally.

All visits are to be returned, personally, or by card, just as every letter is to be answered. In visiting at a hotel, do not enter your friend's room until your card has announced you. If not at home, send your card to his or her room, with your address written upon it, as well as the name of the person for whom it is intended, to avoid mistakes.

When about to be absent for some time, it is expected that you will make a farewell visit to your acquaintances. If you do not see them, leave your card with the English initials, T. T. L., or the French P. P. C. upon it; but if you do not speak French, "To take leave," is quite as good as "*Pour prendre congee*." On your return, you are entitled to receive the first visit. If you neglect to call on any one, it is taken as a signal that you drop the acquaintance. This is no offence, but only your convenience and your right. You have just as good a right to drop an old acquaintance as to make a new one. In

each case, you have first to consult your own convenience and happiness.

Morning calls are the small change of social commerce : parties and assemblies the heavy drafts. A call is not less than ten, nor more than twenty minutes in town : in the country a little longer. Visiting is quite out of fashion : people call where they are acquainted, or desire to be—they visit where and when they are invited, and general invitations, if ever given, mean nothing, and are never accepted. You may take twenty minutes of my time, or leave your card ; but you have no right to come unexpectedly, and when I am unprepared, and inflict yourself upon me for half a day, breaking up all my arrangements, spoiling my pleasures, taxing time and patience. Please don't do it.

The time for a morning call is between eleven and two o'clock. Breakfast is out of the way, and you leave ladies time to dress for dinner. But if your friends are so fashionable as to dine at five or six, you can call from twelve to three. When people dine at one o'clock, call at twelve, or perhaps it would be better to make your morning call at three. Morning, in fashionable parlance, means any time before dinner.

The conversation at a morning call must be light enough not to disturb digestion, or take away the appetite. There is not time for earnest discussions, and they are dangerous. Talk of the weather, parties, music, and the agreeable little nothings that are only the vehicle of whatever amount of sentiment may be proper to entertain.

Ladies, I believe, have the habit of kissing each other on all occasions of meeting and parting, with great fervor. I must be permitted to observe that

promiscuous kissing, either by persons of the same, or of different sexes, is not in good taste. I am aware that in France and Germany men kiss each other, as women do here. But the kiss seems to me too sacred an affectional expression to be used with so much promiscuity. We should be choice of all association and contact, or personal intimacy, and particularly of an expression of so intimate a character.

The custom or fashion is bad, because it compels us to give an expression of tenderness to indifferent or even repulsive persons. An indifferent fashion may be submitted to, but a positively bad one—an immoral one, like this, which violates the natural instincts, may be rejected. It is the veto power, which nature and good taste exercise over the impositions of custom.

It is never bad manners to mildly but firmly decline to do what is distasteful to you. Good manners can never be bad morals, nor the reverse.

If, in making a call, you find the person you intended to see absent, but are received by others, introduce yourself, and mention the person you called to see.

If, in calling late, for an evening visit, where you are well assured that so much of your society will be agreeable, you find a party assembled, enter as if there were none, but make your stay very short. Let no ordinary "pressing" induce you to remain, since it is evident that, had you been wanted, you would have been invited. To seem to beg an invitation in this way, puts you in an awkward predicament; but to really intrude yourself would be worthy of a Hottentot. You might be very welcome at one time, and not at another.

When you have attended, or been invited to a party or dinner which you would have attended, call within a week.

In a morning call or visit of ceremony, take your hat and cane, if you carry one, into the room, so that the lady will not think you intend to spend the day. If she asks for your hat, which is equivalent to an invitation to remain some time, without ceremony, you will retain it, unless you accept her invitation. At an evening visit, or dinner party, or when the call is more friendly than formal, and may be extended according to circumstances, leave hat and cane in the hall. Give them to the servant, or place them on the hat rack.

In receiving and entertaining company, which is the chief employment of a fashionable lady, the great art is to be perfectly easy, quiet, and self-possessed, and by that means to make everybody feel so who comes near you.

Morning visitors are not to be introduced to each other, unless you are sure that it will be mutually agreeable. At a party, endeavor to have only those who will harmonize with each other. You can scarcely commit a greater social misdemeanor than to bring people together who must make each other uncomfortable.

Be very impartial in your attentions, paying most to those who need most—to strangers or timid persons, who cannot so well take care of themselves. If any person considers himself, or is considered inferior to others, pay him particular attention, at the same time do it with delicacy and discrimination. An awkward and bashful person is not to be brought into notice and made uncomfortable. Bring persons together who are suited to each other, either

by similarity or opposition. A man from Greenland, for instance, would be glad to compare notes with one from Iceland, or Spitzbergen; but he would also be very much interested in conversing with one from Borneo or Brazil. People agree well who are very much alike or quite different. They clash when near, but not when together.

Avoid all appearance of anxiety or trouble, and while attentive to every want, seem to have nothing but enjoyment of the society around you.

Visitors should be attended to the door by yourself; or, better, by the servant who admits them.

Conform, as far as possible, to the tastes of your visitors, and make it a rule never to invite a gentleman, and more particularly a lady, unless you can be quite satisfied with her.



MAKING HERSELF AT HOME.

CHAPTER X.

THE ETIQUETTE OF THE TABLE.



NTEMPERANCE, or the inordinate use of intoxicating liquors, is a vice, to the evils of which this country is fully awakened; but it is not yet decided as an absolute and incontrovertible truth, that the use of stimulants with food,

or taken on convivial occasions, is in all cases, and of necessity, injurious. We shall consider it an open question, and speak of the custom of drinking, as allowed in polite society, of pure wines and in moderate quantities, as we find it, without either approval or commendation. With this introduction we proceed to discuss the etiquette of the table, which for various reasons is among the most important and indispensable of the usages of polite society.

When people meet, their first impulse is to seek for some bond of sympathy between them. They try to find something which they can unite upon; and the most universal thing is eating and drinking. From the most savage state to the highest civilization, eating is a mark of friendship and a manifestation of hospitality. Enter the tent of an Arab, and when you have eaten with him, you are safe in his protection—safe if you have been his bitterest foe. But in civilization, the man who asks you to drink or to dine, may be plotting to swindle you.

Still, eating together is friendly. Few people like to eat alone, and in this country we eat much in company. We delight in the long *tables d'hote*, and in public dinners; yet one of the most trying things to a novice in society is to dine in an elegant company. We shall give a few observations on eating, and the manners and customs of the table.

There is a certain fitness and character to be observed respecting what you eat. Coarse people are coarse livers. Refined people eat delicately. We do not expect a lady to eat beefsteak and onions, washed down with beer or porter. She will scarcely eat pork or drink whiskey. The flesh of the hog, unless as ham, finds its way to few fashionable tables; and as there are many persons with strong aversions to the animal, besides Jews and Mohammedans, it is best to dispense with it as much as possible. The most refined people I know dispense with the flesh of animals entirely, from esthetic, moral, and hygienic considerations. But, as I am not writing a work on physiology or dietetics, I will not discuss the point.

It is well, however, to consult the tastes of your guests, and, if it can be avoided, not to offend their

prejudices. On the other hand, people who differ from the majority in their tastes and appetites, must not be too bigoted and censorious.

If the quality of food is to be considered, so is the quantity. To eat ravenously involves eating fast, which is inelegant. To eat a large quantity gives the impression of grossness, animality, or disease. Perhaps the affectation of etheriality by romantic young ladies, who dine on a chicken's wing and two peas, and then make up for it by a visit to the pantry, is as bad. Eat moderately and slowly, nearly as others of the company eat. If you finish too quickly, others will feel hurried. If you dally, you make them wait.

A dinner party usually consists of about a dozen persons or more, according to the accommodations and acquaintance of the host and hostess.

When an invitation is given for a dinner, answer at once. They wish to fill the table, and if you cannot accept, to have time to invite some one in your place. Your answer is to be sent to the lady of the house, unless it is a bachelor party.

A dinner is always full dress, whatever that may happen to be. Formerly, gentlemen scrupulously wore black or blue, dress or strait-bodied coats, white vests, white or black cravats, white kid gloves, black pantaloons, and pumps. But as white cravats are worn by clergymen and butlers, and as the waiters are put in white vests, and fashion tolerates dress boots and frock coats, it is hard to say what a gentleman's full dress really is—pink or buff waistcoats, and purple or lavender cravats, we believe. But as these fancies change, you have only to follow the mode at a respectful distance.

A lady's full dress is anything rich enough, elegant enough, and cut low enough in the bosom and short enough in the arms. Full dress with ladies is at the present writing as little dress as they can possibly feel comfortable in wearing. It varies in length and amplitude; but in the upper portion it shows such a persevering determination to descend, that we may expect to see what the *Comic World* has given as a retrospective view of



A PROSPECTIVE FASHION.

Be punctual when there is eating to be done. The dinner must not be served until every guest has arrived. Who would dare to face a dozen hungry men and women, and be responsible for a spoiled dinner? At a party, ball, concert, &c., punctuality is of less consequence. Arrive at least fifteen minutes before the time; half an hour is better if you have come a distance, and need ablutions or other preparations, for which there should always be provided the necessary facilities.

When the servant announces that dinner is served, the master of the house presents his arm to the lady who, from age or position, is entitled to precedence. As ladies are not always explicit about their ages, and as our aristocratic distinctions are not very well defined, we may have some difficulty in this respect. As the "master of the feast" leads off the "first lady," he will do well to invite some gentleman to follow him, who will offer his arm to the lady hostess. Each gentleman then attends some lady, and all assemble around the table. If the dining room is on the same floor, give the left arm; if you are to go down stairs, give the lady the wall.

In some cases, the place of each guest is designated by a card, with his or her name written upon it, beside the plate. There is much skill to be displayed in this arrangement. The lady to be particularly honored sits at the right-hand of the host, the gentleman at the left of the hostess. Then ladies and gentlemen are arranged so as to separate married couples as far as possible, of which the extreme example is the host and hostess, who are opposite each other, and so as to place each man between and *vis a vis* agreeable women.

You are expected to be very attentive to the

lady at your right ; to pass anything needful to the lady at your left, and to be very amiable to the lady opposite. But as fashionable tables are well provided with servants, a butler to carve, and a waiter behind nearly every chair, there is little labor, and should be no officiousness.

Sit firmly in your chair, without lolling, leaning back, drumming, or any *gaucherie* whatever. If a grace is to be asked, give it suitable reverence. Quakers, before eating, make a silent pause, for each person to ask his own blessing. When a clergyman is present, it is a kind of professional insult not to invite him to say grace. With many persons, habitually irreligious, some form of this kind is adhered to. It is good manners to pay a certain respect to all customs.

After grace, or when ready for eating, take your napkin from its ring, or your plate, or the goblet, in which it is folded, unfold and lay it in your lap. The waiter will bring a plate of soup first, of course. You will not refuse it. At a *table d'hôte*, you can, of course, decline it, but at a private dinner party you must at least seem to honor it. If you eat it, do so delicately, with the spoon in your right hand, and a piece of bread in your left. Eat it as it is made, without any addition of condiments. A cook once committed suicide from mortification, because his master put some salt in his soup. He could not survive the mortification of such a professional indignity. Of course, he was a Frenchman.

Eat without the least noise. To suck soup into your mouth—to blow it—to tip up your plate—to send for a second plate, are things which might cause either of the ladies near you to faint—or laugh, perhaps, behind their handkerchiefs.

Next comes fish. This you may dress with the proper condiments. There are catsups and sauces especially adapted to it. But don't presume to use your knife, nor to eat any vegetables with it. Take your fork in your right hand, and your bread in your left. Fish does not require cutting. Where fish is served at a small and informal dinner, or on Friday, as a principal dish, it is another affair. You may eat it with vegetables and use a knife; but when it only forms one of several courses, take a little, as of soup, and but once.

When you lay down your fork on the plate, the waiter removes it, and supplies you with a clean plate.

Unless you are with temperance people, or are yourself pledged to total abstinence, you will probably take wine. At the side of your plate you will find five glasses—a small one for madeira, sherry, &c., a larger goblet for claret, a green glass for hock or sauterne, a deeper goblet for champagne, and another for water; or, the waiter who asks you what wine you will take, will give you a suitable glass. At first take claret; with the third course you may venture on sauterne or hock; with the game comes sherry, port, &c.; and champagne with the desert. A fashionable lady at Montreal condensed her opinion of the breeding of a fast American she met into a single sentence: "He is the sort of man, to take champagne wine with his soup."

If you are conscious of being "green," wait and ripen in the light of good examples around you.

At the first part of a dinner there is much eating and little talking. When the appetite is satisfied this is changed.

The third course will bring the principal dishes—roast and boiled meats, fowls, &c.; and these are followed by game. There are also side dishes of various kinds. Game comes next; and then the cloth is removed.

There are a few rules which must not be violated. Your knife was made to cut your food with, and is never to be put to your mouth. The four or five pronged fork, now in general use, has this intention. If you cannot manage with a fork, try a spoon.

Be exceedingly careful never to say or do anything at table which can produce disgust. If needful to remove anything from your mouth, do it carefully with the left hand. But if you eat prudently this will seldom be needful. Never use both hands to carry anything to your mouth. Break your bread, not bite it. Never be seen to pick your teeth. Wipe your nose, if needful, but never blow it at table. If you must spit, leave the room.

Before the cloth is removed, finger glasses, or large green or purple goblets, with tepid water, and a piece of lemon, will be placed by each plate. Don't mistake these for lemonade. Dip the tips of your fingers in the water, and wipe them on your napkin. Wet a corner of the napkin and wipe your mouth. The practice of rinsing the mouth with water from your goblet, and spirting it into the finger glass, is more suited to the privacy of your toilette than to a dinner table.

At the desert, help the ladies near you to puddings, pies, ice cream, confectionery, fruit, &c. Help strawberries with a spoon; but pass peaches, cherries, grapes, and olives, for each one to help himself with his fingers.

It is not customary to give toasts, or challenge

people to take wine with you ; it may, however, be done quietly and unobtrusively, as a familiar pleasantry.

Formerly, when ladies were supposed to be deficient in intellect, and gentlemen were truly deficient in decency, as soon as the dinner was over, and the gentlemen were ready for drinking, talking, smoking, and vile stories, and viler songs, the lady of the house gave a signal, the ladies rose, the gentlemen also, some one opened the door, and the ladies retired to the drawing room, while the gentlemen enjoyed their own peculiar pleasures. Afterward coffee or tea was served in the drawing room. But now that ladies can talk quite as well on most subjects as their lords, and that gentlemen think it as well to be decent in their own society, ladies remain at the dinner table, take champagne very prudently, if at all ; coffee is served last, at the dinner table ; and all retire together to the music, conversation, or flirtations of the drawing room.

This is about the routine of a fashionable dinner ; and as our hotel keepers and steamboat captains intend to keep up with the fashions, a man who travels, if he goes into no society, properly so called, will do well to understand what is customary.

As the lion is best seen at feeding time, so the perfect gentleman and man of the world appears at best advantage at the table. Eating notably softens the temper and increases the geniality of most persons. If you want a favor of a man, see him after he has dined. The wine, with people who drink, has something to do with this, perhaps.

But while a man is eating, and in the early stages of his feast, he no more likes to be disturbed or annoyed than the lion aforesaid. In the early part of

a dinner, then, be very quiet, and very careful of giving offence. Do not venture on a story, and be very sparing of your jokes, until the wire edge of hunger has been taken off.

The table should be set straight and orderly. A table set askew, is provoking to all people of regular habits. The linen upon it should be perfectly clean—the finer, of course, the better. The service uniform, and plain white is by many preferred to any print. The knives are to be bright and sharp—the forks of silver, or plated metal, but of the broad, spoon-shaped fashion. Always provide napkins. They are convenient in all cases, and in some of absolute necessity. There should be a salt cellar near every person ; and no crowding of dishes.

With the simplest dinner, it is well to have the dishes of meat and vegetables, and the condiments, removed, and plates and knives and forks changed, for desert. These matters may seem unimportant ; but they are not. Every elegant observance adds so much to the refinement of our lives.

Have clear, well-washed, and brightly wiped glasses, for drinking. Two persons, very intimate, may drink from the same glass, and may even find a pleasure in doing so, but this intimacy should never be forced upon any one. In all things avoid the necessity of personal contact when it is disagreeable. You have no right to break a piece of bread in such a way as to leave a piece your finger has touched ; nor to put your knife in the salt or butter, or your tea spoon in the sugar. There should of course be a salt spoon, a butter knife, and sugar shovel or tongs.

In these little matters, have nice things, or the nicest. White sugar really costs no more than

brown ; the whitest table salt is cheap enough ; and a few shillings saved in an article that is to last you years, and always give you pleasure or pain, is poor economy. If you cannot afford costly material, let the pattern be as elegant as possible.

If needful, learn to carve coolly, neatly, and in an orderly fashion. You will learn more, however, in watching one accomplished dissection, than by all the instructions we can give. But at large tables, all joints, fowls, &c. are removed to a side table and carved by a servant.

In helping any one to sauce, gravy, or vegetables, place them upon the side of the plate ; never upon the article with which they are to be eaten.

When a plate of food is sent you, it is intended that you should keep it, unless you are particularly desired to send it to some person. It is *not* good manners for you to "pass it along," but, "on the contrary, quite the reverse." And, when you are helped, it is not at all needful that you wait for others. It is indeed a manifest injustice, for your food is cooling, and you sitting like a Tantalus, annoyed yourself, and annoying every one around you. Arrange your napkin and begin. Dinner is not a general scramble, in which it is necessary to start fair, like the Welsh congregation at the shipwreck.

Never overload the plate of a guest, or any person you would serve. It is not a delicate compliment. If you are to serve game, or any rarity, of which the supply is limited, use discretion, and "make it go round."

Fish is never to be cut—use a fish slice or spoon in serving ; and as a rule, use a spoon whenever it can be done. In eating, as in everything, do the best thing in the best manner.

Fingers were undoubtedly made before forks ; but, in most cases, forks are to be used in preference to fingers. But there are exceptions. One never uses a fork for olives, or cherries.

Where there are servants to help you, do not trouble those who are eating ; but, if you sit near a lady, without watching her plate too closely, see that she has what is needful. Davy Crockett said that General Jackson was the politest man he ever saw ; “ for,” said he, “ when he handed me the bottle of brandy, he looked the other way, so as not to see how much I drank.” Whether this anecdote be true or not, it gives an example of genuine good breeding.

Never press people unduly to eat or drink, or stay. True politeness consists in putting people at their ease, and giving them all possible freedom ; but a fussy ceremoniousness is always impertinent.

The host does not send away his plate until all his guests have finished. It would be too strong a hint that they were eating too much, and should have finished.

After soup, where wine is drank, the host gives the signal, by asking some lady to take wine with him. He never asks gentlemen, but may be asked by them.

In sending your plate for anything, leave your knife and fork upon it. When you have finished any course or dish, lay knife and fork together, with the handles toward the right.

A well-trained waiter always brings what you ask for at your left hand, leaving your right free to take it from the salver ; and a waiter never touches anything with his hands that it is possible to avoid. A card or a letter is always brought upon a salver.

If a lady requests you to pare an apple or peach for her, take her fork to hold it, or some other than your own. This is a service that may be asked, but not often volunteered.

Servants now wear white gloves in waiting on table ; but a clean napkin is as well to hand plates with. For a lady or gentleman to wear gloves at table is a small affectation, that may as well be dispensed with.

Preserve your calmness and presence of mind under all circumstances. If you are so heedless as to scald your mouth ; if a careless waiter pours a plate of soup in your lap ; if china crash, or your satin is ruined, still smile serenely, and even jest, if you really have as good command of yourself as you must seem to have. The gentleman who remarked, when his servant dropped a boiled tongue on the dining room floor, "'Tis a mere *lapsus lingua*, gentlemen," set a good example.

At our fashionable hotels, where so many people now "live, move, and have their being," it is customary to have breakfast ready from eight o'clock to twelve, and to order from the *carte*. You take a seat at the table, give your order to the waiter, and read the morning paper while it is in preparation.

The small points of table etiquette, like many others, may easily be learned by a little observation. A well-bred person, attentive to the prevailing customs, never turns his tea or coffee into his saucer to cool. The cup was made expressly to drink from, and the saucer to hold the cup. He does not stir or blow his food or drink to facilitate its cooling. He drinks it hot, or waits. He eats his eggs from the shell, with or without an egg cup, which is to hold the shell, and not its contents,

by chipping off a little of the larger end, and taking it out, as needed, with a spoon. The custom of breaking boiled eggs into plates or glasses, is peculiarly American, and very distasteful to foreigners. It may be, and probably is, the best way, notwithstanding, but not the fashionable method. He does not lounge at his meals, nor put his elbows on the table, nor eat fast, or with a noise, nor attempt to talk with his mouth full, nor do any act or thing which may disgust his neighbor.

There is far more delicacy in eating now than formerly. In the days of "good Queen Bess," ladies ate great quantities of beef, washed down with beer and porter; now they take toast and tea. We remember when they ate bacon and eggs, fried pork, and sausages; now, an egg, a bit of steak, or chicken, or a piece of some delicate fish is as much as a lady usually ventures upon. Most kinds of cheese, and the coarser sorts of fish and flesh, and such delicacies as pigs' feet, tripe, &c., few ladies of taste and refinement would have it known they eat; and they avoid the liver, kidneys, and other viscera of animals. In fact, the entire use of animals as food, which seems a relic of our ancient and but half-forgotten savageism, grows less and less, as the age advances. I know many ladies who have not tasted any kind of flesh for from ten to twenty years, and others who have never tasted it. The purest and simplest diet is most favorable to health, and its concomitants of energy and beauty.

CHAPTER XI.

A CHAPTER FOR THE LADIES.



I MUST beg leave to remain uncommitted on the serious question of Woman's Rights. It is in very able hands; and if women with the talent, zeal, and eloquence, to say nothing of the beauty, of Mrs. Rose, Mrs. Stanton, Lucy Stone, and the party of which they are leaders, cannot persuade men to grant women the right of suffrage, my advocacy could avail them little. These ladies tell us—we demand many urgent and important rights, and one of these is the right of suffrage; however, grant us this one, and we will not trouble you about the others. But how ladies who have promised to “obey their husbands” are to benefit by suffrage, we are not informed. To vote as one's husband or lover voted would change nothing. Is it proposed, then, that women should vote against them? This would destroy the marriage institution, as by law established. This is no objection, however, to the extension of the elective franchise to inconsolable widows or incorrigible old maids.

Upon the subjects already treated there are many points of especial interest and delicacy, peculiarly in the province of the sex. Politeness, it is said, knows no sex. In some sense this is true. Men and women are first of all human beings, and their first relations and highest duties are those of humanity. Sexual peculiarities and delicacies are lost sight of in great emergencies. When life or limb, when honor or happiness are at stake, we do not ask whether the sufferer to be relieved, or the victim to be rescued, is male or female. We forget the paltry squeamishness that is, nine times in ten, the result of some morbid condition. A Lady Godiva is honored through centuries for riding naked through the town of Coventry on a mission of philanthropy. Superstition and State policy burned Joan of Arc at the stake, but men now raise statues to her heroic memory. Byron has embalmed the Maid of Saragossa in immortal verse; and our artists attempt the immortalization of Moll Pitcher, who also fought bravely in her red petticoat in some revolutionary battle.

Every day our ladies become more brave, more self-reliant, more free, and noble, and womanly. Doubtless a woman may step out of her sphere; and she always does so when she does anything which is really unwomanly. I do not like to see a woman engaged in the coarsest and most arduous labors, as is common over the continent of Europe. I distrust the gallantry of a nation where women dig in coal pits, or toil in mines, or obliterate not only all womanliness, but all humanity, in harsh, repulsive, and brutalizing labors; countries where such labor supports a titled, and noble, and refined aristocracy.

I would have woman revered and cherished ; shielded from the severe hardships of life, and left,



BELLES IN ANTICIPATION.

as far as possible, to its more elegant uses and its enjoyments. But I would not have her the hot-house flower of modern culture ; shut up in boarding-schools, which are convents

without piety ; walking out by rule, and under espionage ; manufactured by rule into the belle of society, an elegant but evanescent butterfly, to flutter through two or three seasons of gayeties and dissipations, and then be laid upon the matrimonial shelf, henceforth and in all the future

“To suckle fools, and chronicle small beer ;”

which is the poetical rendering of housekeeperly duties. Doubtless the highest and holiest sphere of woman, in the most advanced society of which we have any expression, is the life of domesticity ; but this should not exclude her from sociality.



But I see nothing unwomanly or unladylike in a woman doing any true thing for which she has the ability; and if there is anything within the sphere of attractive industry, or art, or intellection, which it is improper for a woman to do, I think that upon a close examination it would be found that it was in itself a thing improper to be done.

Thus, as a rule, I would not have women soldiers; but then I would be glad not to have soldiers at all. Yet when, under the urgency of some great necessity, women go to the camp, either as nurses of the wounded, or to aid in a desperate conflict, all men honor them. I would not have women, as a general thing, lawyers or politicians, because I doubt the ultimate necessity of such employments. Women disgrace themselves when they engage in essentially disgraceful employments. Custom blinds us to the impropriety of many acts in men, which become very glaringly so when done by a woman.

But who shall say that a MADAME DE STAEL, a MADAME ROLAND; a MRS. HEMANS or a MRS. SIGOURNEY; a "GEORGE SAND" or a "CURRIER BELL;" a RACHEL or a FANNY KEMBLE; a SONTAG or a JENNY LIND; nay, even a TAGLIONI or an ELLSLER, are necessarily, and by the exercise of their talents, in Politics and Philosophy, or Poetry, or Fiction, in Drama or the Opera, or the Ballet, unladylike; or that they have sacrificed the true delicacy of womanhood, by letting the light of their God-given genius illuminate humanity.

There has been a time, not very distant either, when it was considered unwomanly, and wanting in feminine delicacy, for a lady to even know how to spell. All education was unfashionable. The model of ladyhood was a simpering doll, full of little

affectations and vanities, but utterly destitute of all intellectual culture. But all that is past ; and only its retreating shadow rests upon the rear ranks of "old-fogy-dom."

A woman, a lady, with all refined and delicate sensibilities, may be an artist in any department of art, even the highest and purest ; she may be an author of works of science, or philosophy, religion, poetry, or romance ; she is the accepted teacher, and in certain departments the most effective. She may charm the world with the truth of her impersonation of the thoughts of others, or the eloquent utterance of her own.*

A lady, however, to live in dignity and comfort, and not to cut herself off from the life of social sympathy, must pay a certain deference to public opinion ; sacrificing something of her own personal independence, and even of her sense of right, in trifles. There is no occasion to be heroic about the set of a cap, or the color of a riband. Let her save her strength for the real earnest struggles for principles. Where these are involved, I would have every one as brave—as she can afford to be.

But let us return to the little observances. I notice that ladies bow now, instead of curtseying. It is more dignified—possibly it is more manly. They wore masculine waistcoats of late ; and even trousers in some cases ; as they usually and very

* This may be a little in advance of the times ; but progress will make it all right before we shall have printed our fiftieth edition. It is now most pertinently asked why it was proper for JENNY LIND to *sing* to assembled thousands, "I know that my Redeemer liveth," and improper to *say* the same words : or why SONTAG should sing to the assembled clergy of Boston, if it would not have been proper for her to read to them ? But time will settle all this.

properly do under their riding skirts. The curtsey is an elaborate performance, and, to be graceful, must be gracefully done.

At the first introduction, a lady is not required either to kiss a lady, or shake hands with a gentleman; but she may do either, if justified by her attractions, which, as every body knows, are, or should be, proportional to destinies.

"No lady," we are told, "should ever extend her hand to a gentleman, unless they are very intimate"—but what *very intimate* means, is not stated. If a pure minded woman, laying aside these rules of a stiff conventionalism, will let her hand obey the impulse of her heart, she will find herself far more comfortable, be much more beloved, and fully as much respected.

What we contend for, and what we wish to impress, is that no lady should be compelled, by any customary form, to give her hand, either for a moment, or for life, where her heart cannot go with it.

Never treat an honest civility, from the humblest person, or the most elevated, with rudeness or neglect. Do not be so absurd as to fancy every salutation an insult.

Where any one mistakes your character, or is wanting in respect, a firm, quiet self-possession is your safeguard. There is not one man in a million who will wilfully insult a dignified, well bred woman; and when such a man is found he deserves to be put in prison or a lunatic asylum. There is abundance of ignorant impertinence, assumption, and intrusion, everywhere, but a little tact will save you from annoyance.

A foolish, fidgety female, who goes about with the idea that every man she sees has designs upon

her virtue, has no claim to the title or consideration of a lady.

Modesty of behavior is a quiet self-possession, a genuine dignity, resulting from harmony of character, a perfect consciousness of your own deserts, and an absence of all undue concern about the opinions of others. Forwardness, and presumption, are often the result of an effort to obtain the consideration one is doubtful of meriting.

Bashfulness, when not too painful, makes a pleasant demand upon our benevolence : but much of it gives great awkwardness to the possessor, and is a cause of real distress to every beholder. The best spirit is that of unconsciousness of one's self, and entire faith in the good feeling and good opinions of others.

Coquetry and prudery are both objectionable, because they are both affectations, and an affectation is a falsehood or hypocrisy. It is a violation of the principle of honesty, or the truth of life. The man or woman who pretends to an interest in you which they do not feel—who endeavors to attract you only to display the power of fascination, is a coquette ; and such coquetry is wrong, just in proportion as it is false, and may be injurious. It is an element that enters largely into the flirtations of society, in both sexes.

On the other hand, prudery is an affectation in the opposite direction, and of a still more unamiable character—an affectation of a want of human interest, sympathy, and passion—a false pretence of some superhuman purity, or frigidity, which, though assumed as a merit, is very far from being esteemed such by any real estimation of human character. The woman really destitute of womanly passions

and attractions, who has no desire for the society, friendship, and love of the other sex, is to be pitied as a diseased person, if she does not excite our repugnance as a monster or unnatural production; but that a woman should pretend to such a deprivation, and affect monstrosity, is absurd, and may be odious.

Nature is the standard of truth and goodness. In whatever way we violate nature, we depart from that true ideal; we induce falseness or discord. But morbid tastes and sick fancies are not to be mistaken for natural desires; and the true life consists not in the repression or crucifixion of the passions, but in their equilibrium or harmony—their natural satisfaction and genuine expression.

Character, or what you really are, is, of course, the chief thing; but reputation has its value, and is not to be lightly sacrificed. The want of it deprives you of many rights, and of much happiness.

Candor is a very beautiful thing; the free expression of all your emotions, of joy or grief, of love or hate, may be very satisfactory to you, but it is not always convenient, and in a world of social hypocrisies, where people are fully as careful to seem right as to be right, it is liable to be misapprehended. Reason, or a sense of the fitness of things, and a salutary degree of caution, as well as justice and benevolence, operate as restraints upon absolute freedom of expression.

When a lady feels that she has made the impression she most wished to make, on the man she desired to attract and charm, her heart may bound with happiness; but it must only be told to those around her in the angelic radiance of her face, and the sparkle of her eyes. Perfect candor might de-

mand the expression of many deep disgusts, and bitter scorns, and violent hatreds; but they would throw discords upon others, violate proprieties, and perhaps be really inflictions of injustice. When a person says, "Well, I hate hypocrites; *I* always speak my mind," he either tells an untruth, or has not much mind to speak.

A true hearted woman, with a fair amount of culture, a person not disagreeable, with some taste, and observation of life, and a warm benevolence, and desire to please, can scarcely fail to make herself an agreeable and welcome guest in every circle. But a false, uncultured one, with no taste, or care for pleasing, critical and censorious, jealous and malicious, is one of the worst samples of the feminine part of humanity.

A lady of taste, refinement, and with so much of wealth and fashion as to give her a certain position in society, may become the centre of a circle, a social pivot, an educator, and in many ways a benefactor. Her furniture, the order of her apartments, her pictures and statuary, her own dress and ornaments, may be such as to give pleasure and improvement to every person who visits her. Why should not her parlor or drawing-room be as nicely arranged, and as pretty a study in art, as any picture? Is she not herself, in the possibilities of her air, and manner, in pose, and gesture, in dress and ornament a work of art; as she may be much more, in feeling and expression? Her sphere is to cheer, to refine, to beautify and bless. The opportunities and influence she may thus acquire, she may turn to the noblest and holiest purposes. Be assured, dear ladies, that it is no unimportant or trifling thing to fulfil the duties of a fashionable lady.

I have made a call of ten minutes on such a woman, and she has lived in my mind and heart, a picture of beauty, grace, and charm for long years after. Her dress, her air, her sweet, engaging manner, the few well chosen words of genial politeness, the melody of her voice, the kind glance of her pure and tender eyes, the gentle pressure of her soft hand, all thrill in pleasant memories. I am not speaking as a lover, or an especial admirer. I do not see this lady sometimes for years; the call of which I speak was one of the merest ceremony; she may have totally forgotten me, but she made an impression, like some glorious picture, or divine statue, or miracle of architecture, which lives for all time—it may be, for all eternities.

Is beauty vain? are accomplishments frivolous? are taste and elegance of manners of no value?

In every well arranged house there should be, if possible, a parlor for calls and little visits, light, cheerful, and not too elegant and formal for work; a drawing room for parties and formal occasions; and a dining-room, furnished expressly for its uses.

As in dress, so in furniture—a little taste is better than much money without it. There are certain articles which, if good, cost much, such as carpets and mirrors. But couches, lounges, ottomans, and chairs, may be quite cheap, and also very tasteful, by the exercise of a little art and industry. A common chair, which costs a dollar, stuffed and covered at the cost of another dollar, may be a better and more beautiful article than one you may buy for ten; and five dollars and a few hours' labor will give you a couch really more elegant, as well as more comfortable, than a sofa that costs fifty. But a good pianoforte, like a good mirror, has the ele-

ment of cost, and to save a hundred dollars in one or twenty in the other, is poor economy. Plate glass keeps its value; and a good tone is worth more than all outside finish.

Don't make your rooms gloomy. Furnish them for light, and let them have it. Daylight is very cheap; and candle or gas light you need not use often. If your rooms are dark, all the effect of furniture, pictures, walls and carpet are lost.

Finally, if you have beautiful things, make them useful. The fashion of having a nice parlor, and then shutting it up all but three or four days in the year, when you have company; spending your own life in a mean room, shabbily furnished, or an unhealthy basement, to save your things, is the meanest possible economy. Go a little further—shut up your house, and live in a pig-pen! The use of nice and beautiful things is to act upon your spirit,—to educate you and make you beautiful.

When visited, without fussiness or trouble, receive them kindly, and make them as comfortable as possible. Offer a young gentleman a stuffed chair, or an arm chair; an elderly man an arm chair; a lady a seat on the couch or sofa. In winter, the most honorable places are at the corners near the fireplace; the least, in front. A well-bred young lady, in company, always rises and offers her seat to any person better entitled to it; but if it is her right, she does not offer it to another.

A guest should be put under no constraint, and never urged to eat or drink more, or stay longer, than is quite agreeable. There is no greater or more annoying rudeness than the urgency of overdone politeness. Let the window or door open or shut, as will make your visitors most comfortable.

Here we may observe, and we wish to particularly impress it, that the thorough ventilation of your rooms, and their perfect sweetness and purity, is of the first importance. A stranger, coming from the pure air, detects odors you may not observe; and the room which has air enough for one or two, soon becomes very close and fetid with a dozen persons, some of whom may not be quite so healthy or cleanly as might be desirable.

A lady can scarcely work and entertain visitors, unless on the most familiar footing. To do any work in the presence of a ceremonious visitor, is considered a rudeness. Luckily, such visits are brief.

A lady conducts her visitor, when leaving, to the door of the room, if she have company that remains; otherwise, to the door of the house. I don't know why, only that the remaining company should not be left alone, nor to feel that she may be gossiping about them with her departing visitor. But when the gentleman of the house is to pay his respects to a lady at parting, he must do it very thoroughly. He offers his arm, attends her to the street door, hands her to her carriage, if she has one waiting, and in any case bows as often and as profoundly as the case demands. A gentleman never turns his back to a lady, except his wife!

It is not necessary to offer any refreshments to a caller or casual visitor, except, perhaps, a glass of wine, where that is considered admissible. Even evening parties, of an intellectual cast, and which do not continue later than eleven o'clock, require no refreshments.

People do not visit for what they can get to eat; and a constant partaking of solid, or even liquid

hospitalities, is objectionable on hygienic grounds. If your visitor, madam, is hungry, feed him ; if thirsty, give him, at least, a glass of water. But a well bred gentleman or lady, if such a necessity, arising from some circumstance of time or distance, do not occur to you, will not hesitate to ask for what is required.

Heaping tables with food, and cramming visitors with dainties, is no part of true politeness. It may be doubted, in fact, whether you ought ever to attempt to give your company anything better than they are accustomed to having. It is like a boast of superiority. If they are to eat with you, give them simply what you have without pressing, and without apologies. Try in all things to make excuses unnecessary, and be very sparing of them when they are required.

In the country, people *visit*. Friends and relatives, living at long distances, come and spend days with you. If you have a large house, many friends, and are fond of their society, you invite parties of them to spend the holidays, or some other season. It falls to the lady of the house to provide for their comfort.

They will, of course, come in accordance with your invitation, or by appointment. In any case you will have notice, and prepare to welcome them, with clean, well arranged rooms ; warm fires, if the season requires them ; and everything which can contribute to their happiness. But do not, by extraordinary display, effort, luxury, and trouble, make them feel that they are a burthen to you. Let them enter quietly the current of your lives, and not perceive that they have added to your cares, but only to your enjoyments.

And, dear madam, let me assure you that these friends have not come to drive you into the kitchen, or pastry room. They have come to enjoy your society, much more than the good things you can provide them with. You can scarcely give them a worse welcome than to feast them into a dyspepsia. We are fallible creatures, and, in view of the liabilities of the human organism, have reason to say to all our hospitable entertainers, "Lead us not into temptation."

It may seem a strange complaint to make of womankind; but the chief fault of the women we meet in society is that they cannot talk. Out of twenty women who look well, dress well, sing well, perhaps not three can talk well, or manage even to speak three sentences. It is a hard trial for a gentleman to lead out one of these *dumb belles* for a quadrille. You approach the beautiful girl with anticipations of a delightful chat. She takes your arm and her place with all the customary graces. You come to the first pause of the figure, when you must talk, or stand twiddling your thumbs, and looking very foolish. Your partner is as grave as Minerva's owl; you venture the remark that—

"It is a delightful evening."

"Very!"

"Yes, charming! The moonlight gives such a beautiful effect to the scenery at this season."

"Very!"

"And these little social gatherings, where one can enjoy the happiness of meeting with refined, and—ah—elegant, and—ah—beautiful ladies, are so—so very pleasant!"

"Very!"

You may as well give it up.

Now, if you should chance to be within ear-shot when this "very" interesting young lady gets into a corner with two or three of her own sex, you may chance to hear her rattling away with the most delightful volubility, and very likely making capital fun of you and your fine speeches.

Why is all this? Probably because that, since she felt the first impulses of womanhood, she has been confined in a female boarding-school, and has never had five minutes' unwatched, unrestrained converse with a man; who is, consequently, a terrible creature that she is in mortal dread of every moment, and who drives every simple and natural idea out of her head. This is my explanation—give a better who can.

A fine woman, with only a fair development of the intellect, if she have the grace and self-possession of a lady, is the charm of society. There is no man who would not walk ten miles for the chance to talk with such a woman five minutes.

But a lady must not rattle, unless she can do it triumphantly. She must never talk boisterously. If her wit be keen, it must be gentle too. Buffoonery is dangerous. Extremes of haughtiness or humility must be avoided. Ladies, of course, never cross their legs, nor assume awkward attitudes, nor sit on the edges of their chairs, nor make a display of spreading out their dresses, nor of protecting them. Dejection, anxiety, or ill humor, are, of course, not to be carried into company. In society, every one, trying to make others happy, must at least appear to be happy themselves.

As gentlemen make calls on New Year's day, the day and week following is specially devoted to that purpose by the ladies. Wishing a "Happy

New Year" is obsolete. If, by any chance, you are caught out over-dressed, make an apology. Those who wear fine clothes in the street have no other place to display them. Broadway is their drawing-room, where a richly or showily dressed woman is either a visitor from the country, not *au fait* to town customs, or one of the frail sisterhood, who disregard inconvenient fashions.

A lady requires a card case; a gentleman carries his cards in his waistcoat pocket. Mourning cards have a broad black margin; half-mourning, only a black edge; but we do not approve of a ceremonious display either of grief or its pretense. A lady full draped in bombazine and crape, is a lugubrious spectacle to intrude into a joyous assemblage. Black is becoming; and young widows, fair, plump, and smiling, with their roguish eyes sparkling under their black veils, are very seducing, no doubt; but the whole custom of wearing mourning is a sad fashion, which the good sense of the coming age will consign to the museum of all antique barbarisms.

Don't put your cards around the looking glass, unless in your private boudoir. If you wish to display them, keep them in a suitable basket or vase on the mantel or center table.

In making and receiving calls, and performing what are called the duties of society, endeavor to feel the pleasure you express; cull and choose your visiting list so that the customary compliments may be sincere; for habitual hypocrisy and constant lying—even the white lies of fashion—are thought to have a bad effect on the character.

Your children must be remarkably good, well trained, and amiable, to allow of your taking them

with you in making calls ; and the lap dog must be left in the ante-room. If you ride, however, it is best to let children, nurse, and dogs stay in the carriage.

As to pets. Birds are beautiful ; dogs are affectionate, often ; cats are amiable, when they *are* ; but it is better that any woman should have *human* sympathy, than to lavish the wealth of her heart on animals. They are the resource of those forlorn beings who can find no other objects of love—the social Robinson Crusoes.

“A young married lady cannot present herself in public without the protection (espionage) of her husband, or an aged lady ;” so says fashion. If fashion condescended to give a reason, it would be that no young woman can be trusted with her own virtue or reputation. “They are at liberty”—we quote again—“to walk with young married ladies, or unmarried ones, while the latter should never walk alone with their companions.” Young ladies are not even to be trusted with each other. “Neither should they show themselves, except with a gentleman of their family, and then he should be a near relation, of *respectable age*!” Of *respectable age*!—remember that.

“Young widows have equal liberty with married ladies.” That is a comfort, at all events. That is, a young widow can walk out with her husband, or an aged lady !

If we may be permitted to make a suggestion, it is that wives, widows, and young ladies are much better able to take care of themselves, and much more to be trusted, than these rules would indicate. They smack of the seraglio ; they are but one step from prisons and eunuchs ; they are an insult to female intelligence and female virtue.

How would it sound to say, A married man can only walk with his wife or some old fogey of his own sex. Young gentlemen should never walk alone with their companions; neither should they show themselves, except with a lady of their family; and then she should be a near relation, of respectable age—an aunt, or grandmother, for instance.

In large towns, and where there may be ruffians to insult, or even assault her, a woman should have protection, whenever and wherever required. In well lighted, frequented, and business streets, there is little or no danger; but in quiet and unfrequented ones there may be much, and it should be carefully guarded against. The rules we have satirized seem intended to guard a woman against herself. A virtuous woman does not need them; with one who is not, they are a mere hypocrisy.

On an evening visit, a lady should be sure of the necessary attendance, so as not to give too much trouble. A gentleman may be willing to walk a mile out of his way, on a cold winter's night, *with* a lady, but it is another thing to return the same distance *without* her; yet a tender sentiment might make it a great happiness.

A lady should read, or sing, or dance, when she is asked, readily, cheerfully, and without urging, if she can, and has no special disinclination. If she refuse, let it be firmly, and for cause, and let her not be urged to do what is repugnant to her.

Ladies and gentlemen do not make particular inquiries in regard to each other's health, nor make it, indeed, a subject of conversation. As every one ought to be well, every one is presumed to be so: and such remarks as, "You are looking very poorly; I am sorry to see you so ill;" are not pleasant.

Freedom is an element of nobility of character and position, and is essential to the true idea of a lady. A woman may be entirely pure and chaste in her manners and character without being servile, and meanly submitting to the kind of restraint, espionage, and guardianship that society is sometimes inclined to force upon her. I would not have a woman think an impure thought, nor ever do or submit to an indelicate action. It is her right to firmly reject every familiarity, every expression of any kind repugnant to her sense of purity. Such a woman is fit for freedom, and has the supreme right of self-ownership and self-control. She is a fit exponent of the principle of true liberty, which is THE RIGHT TO DO THE RIGHT.

WOMAN'S RIGHTS, *la Francaise.*

CHAPTER XII.



CONVERSATION.

o you wish to play well your part upon this stage of mortal life, upon which you find yourself, without knowing how; and having but a vague apprehension of the wherefore. You have a part upon that stage, however unimportant it may be. See that you do that part well, and merit the applause, which, sooner or later, is the reward of all right action.

Firmly as you may assert the rights of your individual being; strongly as you may repel all impertinent interferences with those sacred personal rights; you are none the less a social being; a member of society; a part of the great whole of humanity. "We are all members, one of another," saith the Scripture. One is a hand; another a foot; another is a brain, or some organ of the brain; and each individual may perform some function necessary to the whole organization of society, and yet have a life of his own. This work seeks to define the relations of men in society. Those who assert that society is everything, and the individual nothing, and those who contend for the entire opposite, are equally in the wrong. The truth, as usual, lies between these two extremes.

Whatever may be the beauty of person, the elegance of costume, the graces of position and movement, respecting which we have already said something, and shall have much more to say hereafter, the great charm of social intercourse is conversation. It is the most varied and universal of all modes of expression. It belongs to the intellect as well as to the sentiments and affections; and, addressing the sense of hearing in the melodies of tone and modulation, it contributes probably more to the happiness of social intercourse than all other gifts combined.

We do not undervalue music, which is indeed a species of language; we have found pantomimes beautifully expressive; a mobile face and tell-tale eyes most truly speak to us; but words are the signs of our ideas, and we have many ideas which can be conveyed only by spoken words, or signs which are in turn their representatives.

How poor the world would be in science and the materials of thought,—in sublimity and poetry, were it not for language!

The most important of social accomplishments, then, is conversation. Yet how seldom is it taught as a science or an art. The music teacher drills his pupil through quarter after quarter with unremitting assiduity. The pupil practices from three to five hours a day, to be able to play a few tunes on a pianoforte; but where is any similar training in conversation? As if the human voice, exercised in the noble and beautiful faculty of speech, were not as worthy of culture, and as susceptible of the improvement of exercise and training as any other organ or faculty. All are governed by the same law.

As a result of this almost total neglect of all care and culture, we have so few good talkers ; so many with bad habits of tone, articulation, enunciation, and method ; so many, moreover, who can scarcely speak at all, not so much from the want of ideas and sentiments to express, as from never having been taught how to express them.

The rarely gifted, indeed, in this as in so many other things, are eloquent by nature, and have no need of teaching. So there are those who are naturally so graceful that the dancing master can scarcely improve them ; those who sing by inspiration, and conquer the difficulties of musical instruments almost without effort ; but these rare instances of fine natural development and spontaneous excellence are given as copies or models, to show what is attainable by all.

Not that all can sing well, or dance, or converse, but all who can do a thing at all, can do much better. Of the lesser faculties, such as time, tune, &c., many persons are now almost wholly deprived. But all who possess the requisites of hearing and speech, may hope to learn to express themselves agreeably in conversation.

Next to a good dress is a good address. Eloquence is a mighty power, whether exercised upon great masses of people, upon smaller groups, or a single listener. Each application has its own method ; and the same style and language, applicable to one, may be ridiculous with the other. Let us begin at the elements of this subject, and endeavor to give it a thorough analysis.

TONE is the first thing to be considered. In the effort to speak, we first produce a sound, then modulate it to our purposes. Tone has three elements—

quality, intensity, and pitch. The quality of a tone is its peculiar nature, or the kind of sensation it produces. In instruments we have a great variety of tones, as those of the trumpet, bassoon, flute, violin. We have soft, sweet, liquid, silvery ; harsh, resonant, vibrating, penetrating. The tone, when not simulated, is indicative of the character ; and we remember a voice when the features are forgotten. The quality of a voice is often very impressive, as well as its modulation. There are simple notes of joy, or of grief, or extreme anguish.

No art can entirely alter the quality of a voice. We cannot change the flute into the oboe ; but in oboes and flutes, there are great differences. Two violins, not differing in their external appearance, but only in quality of tone, may be worth, the one two dollars, and the other two hundred or two thousand. We improve the tone of instruments by care in the choice of materials, and by skill in manufacture ; and the quality of the tone of every human voice may be improved by choosing the sweetest and finest tones, and exercise of the vocal organ. We may at least avoid the vices which make so many human voices harsh and repulsive.

One of the most unpleasant faults in the quality of tone is produced by throwing the voice into the nasal cavities—"speaking through the nose," as it is called. Speaking in or with the nose would be more proper. If you have this habit or tendency, labor unremittingly to correct it. Use your own ear or that of a friend until you get a pure tone, quite free from this fault, and then resolve never to let it be heard again. Whole sections of our country are infected with this malady. It came, far back, from some vicious Puritan psalm singing.

Correct it by all means, and never let it creep into your speech. If your ear has been so corrupted by custom and habit, that you cannot detect your own defects, or if you have reason to suspect such inability, find some friend who can assist you.

Next to the nasal tone, in its unfortunate vulgarity, or disagreeableness, is the flat sound, which seems to arise from an actual flattening of the throat and mouth; for if the mouth is opened and rounded, the tone also becomes round and sonorous. The flat tone, like the nasal, may be the result of a careless imitation of bad examples; but whatever the cause, lose no time, and spare no pains in amending it.

Germans, and persons of German descent, are liable to a guttural tone, coming thick and hawking from the throat. Open the passage; let the sound issue clear, and articulate further forward.

The organs of speech, trachea, larynx, glottis, tongue and lips, are all muscular organs, under the control of voluntary muscles, and susceptible of improvement from exercise or education, like the fingers. There are qualities of tone, indeed, which are the gift of nature, like the beauties of the form. A sweet voice is natural, but it is also improveable; and we can do much to remedy natural defects, and still more to cure the effects of evil habits.

Endeavor to acquire and use, as round, smooth, sweet, solid and pure a tone, as is possible to you. Avoid the nasal twang or whine; it is odious. Avoid the flat tone; it is *flat*. Avoid the guttural, the husky, the rough, the sharp, the dry, the hard, the cold; for all these terms characterize tones of the voice itself, aside from its modulations. Try it well in all keys, in both speaking and singing; and

with an earnest perseverance, find and use the best tones you can command. How long and hard you work to get a thousand dollars ! A sweet, musical voice, in song or speech, is worth many thousands. Get rich then in these true riches of life, which are not subject to the disasters of commerce.

The pitch of the voice is the place of its tones in the musical scale, as high or low. Some voices are deep, cavernous, grum, and though a low voice may be musical, and often is impressive, pitching the voice too low, is likely to make it harsh in its vibrations. But pitching it too high is a worse fault. A shrill, high toned, piping voice, seems strained and dissonant, and must be very sweet in quality, and very nicely modulated, not to give pain to the hearer. It approaches, at a distance, those sharp, high, piercing notes of birds and insects which torture our ears and set the teeth on edge. A high key of voice seems weak in men ; it is apt to be vixenish in women ; as the low tones of men are harsh, and those of women coarse. There are female voices, which, in the depths of a rich contralto, unite a masculine force of character, with a womanly tenderness. There are high voices in men full of refinement and sweetness, and even of a tender energy ; and the flute-like warblings, or even the speech of some high sopranos are truly enchanting. Find the natural pitch of your voice, and use that habitually. If it seem too low, elevate it a little ; if too high, carefully and without solemnity or affectation, depress it. A voice, sweet and low, is thought a very desirable thing in a woman, because the voices of women are often harsh and shrill.

The loudness and intensity of the voice is often confounded with the pitch. One is force or volume,

at whatever elevation or depression of the scale, or fineness or coarseness of vibration. You may speak very loud, in a low key ; and very softly in a high one. The bellowing of a bull is on a low key, until he breaks into his falsetto or octave pitch ; the hum of the mosquito is on a high key.

"Speak loud, but not too loud ;" the book says. Speak loud enough to be heard, say we ; but not louder than is needful. To speak loud ; to raise the voice in a discussion ; to be noisy in company ; or any where but where noise is demanded, are vulgarities. A well-bred man seldom speaks with a loud voice. He adapts the supply to the actual demand, with a little surplus for the accidents of deafness. He measures the space his voice is to fill, feels in a few tones the quantity of atmosphere which he is to play upon and cause to vibrate, and gives just the quantity or intensity of tone required to make the clearest and best impression on his hearers.

Something may be allowed for the excitement of a speaker who loses his self-command ; but all ranting and roaring is detestable to a man of taste. Even deep passion expresses itself, in a man of refinement, much more in intensity of enunciation and modulation—in a certain compression and solidity of tone, than in mere loudness.

Yet, how people and public speakers roar. Tragedians bellow to split the ears of groundlings ; politicians halloo themselves hoarse, that a sympathetic mob may cheer them back again ; a lawyer sometimes belabors a jury with a sound like the voice of many waters ; but why should a preacher yell at his congregation, or scream his prayers in the ears of Omniscience ? Why does a man, mounted in a pulpit, storm away at his hearers in a

body, as ne would never think of doing if he were speaking to them singly ; or pray as if the omnipresent Deity was afar off ?

It is well to be heard ; it is rude not to speak so as to be easily heard by all who have the right to hear ; but no gentleman or lady of true breeding or refinement will ever be betrayed into the vulgarity of boisterous talking.

A clear and distinct articulation is of more importance than loudness of tone. To speak thick, to mutter, to splutter or stammer, to pronounce half or half pronounce the sounds or syllables which form a word,—these are very common but grievous faults. No one thing so surely marks a cultivated and refined person as a clear and accurate articulation—not too sharp and formal, but polished and rounded to the true ideal of speech.

My friend, let me speak to you very earnestly on this point. Whatever is worth doing at all, is worth doing well. Whatever you do every day, almost every waking hour, do as well as possible. Your spoken language is composed of certain sounds, which, combined together, form words. Let every word you speak have all its elements, combined in a clear and orderly manner. Let each word be like a pure good coin, as it drops from the mint, not blurred, marred, defaced, and deformed. If your thoughts are pure and good, so let their expression be clear and beautiful.

Here is a chance now for resolute self-culture. Begin with the first elements of language. In a clear, pure tone, and with the right pitch and loudness, make the following vowel sounds—*a* as in fate, *a* in far, *a* in fall, *a* in fare, *a* in fat ; give the vowel sounds purely, without the consonants *a*, *ah*, *aw*,

&c. Sound *e* in meet ; *e* in met ; *i* in pine, which is, in fact, a diphthong made of *ah* and *e* ; *i* in it ; *o* in note ; *o* in move ; *o* in nor ; *o* in not ; *u* in tube ; *u* in tub ; *u* in bull. *W* has the sound of double *o* rather than double *u*. In saying well, we pronounce quickly *oo-ell*. *Y* has the sound of long *e*, or the different sounds of *i*.

You think all this is simple enough. So it is, if you have been educated in good habits of speech ; but if otherwise, these fundamental principles of language will demand your earnest and persevering attention.

While the Yankee sounds his long *a* and *i*, thin and sharp, through his nasal cavities, the western man runs into the opposite extreme of breadth ; his bear is a *bar* ; his home a *hum* : his well a *wahl* ; his father is *fawther* ; or his pa is his *paw*. Let is not *lut* ; pine is not *pahine*, nor *poine*, but simply and clearly pine. No is not *nuh* ; brute is not *broot*, nor flute *froot*. Indeed, there is scarcely a greater vulgarity of speech than to pronounce the long and slender *u* as if it were a double *o*. It is as bad a fault, perhaps, to pronounce shoot *shute*, in the Yankee fashion. You might as well call your boot a *bute*, and pronounce alike "*beauty* and *booty*." The true sound of the long English *u*, which approaches a little the French *u*, is easily given in *future*, *fusion*, &c., which are not at all like *foolish*, as this is not like *mulish*.

Do not make two syllables into a diphthong, by such a transposition as *voilent* for *vi-o-lent*. When you are clear as to these sounds, in which a spelling book or the introduction to some good dictionary will aid you, read now and then a page or two of a book without sounding the consonants, giving only the vowel sounds.

Run into no affectations of pronouncing words contrary to the best usage, or following the spelling. Walker, in his dictionary, marked a whole class of words in which *e* sounds like short *u*, as short *e*. Teachers and pupils all over the country made desperate efforts to conform to this blunder, pronouncing *her* as if it were the first syllable of herring. So he and most lexicographers mark *a* in *pare*, *mare*, *fare*, as the first or long sound, and people have worried and drilled themselves into this mode, as, When he came *thay-er*, he made a *pray-er*, but they stole his *may-er*, and that made him *sway-er*. Avoid all such stupidities ; and if you have been taught them, be rid of them as soon as possible.

Drill your voice in tone and pitch, on all the simple vowel sounds and combinations of vowels. Then attack the consonants. Clearly and firmly form every such sound as *b*, *c*, *d*, *f*, *l*, *m*, *n*. Speak them without a vowel. Your *b* then is only a sound in the throat, with the lips closed ; your *d* is a similar stopping of the sound by placing the end of the tongue against the roots of the upper front teeth ; your *g*, as heard in *good*, is a stoppage of the sound by the root of the tongue against the roof of the mouth.

Some of the consonants are but a breathing or whisper sound—*s*, *t*, *f* ; while *p* has no sound, but only gives a certain form or modification to the beginning or end of the vowel.

Go carefully, in this manner, through the analysis of your alphabet, or elements of speech. These are your tools. See that they are in good order, and that you know how to use them. Then read a page, giving only the consonants, and omitting the vowels. Then separate vowels and consonants, and

sound them successively. Thus, in the word bread, you have four elements, *b*, *r*, *e* short, and *d*. Find the true value of each, and then join them in the one word bread.

One of the most important, strongest, and most abused elements of our language is that represented by the letter *r*. It enters into many of our strong words ; it is an element of strength, power, force, terror, &c., but many persons never get its full and proper use.

It is easy enough to sound the *r* at the beginning of a word, as round, road ; but a class of small dandies affect to be too lazy even for this, and say wound and woad instead. It is at the end of a syllable where this strong element is most frequently partially or entirely omitted. You sound the first *r* in error because it is followed by another ; but you are apt to slight it in parson, calling that estimable functionary a pah-son. You go to a palaty, if it is not too fah, so as to make you a mah-tyr. Even in such words as star, car, bar, the true sound of the *r* is often unheard.

While many, perhaps most people omit this sound in many places, others greatly exaggerate it. Its true sound in English is a gentle rolling sound, as in sorrow ; but our spouting tragedians give it a lengthened trill. They tr-r-r-ack the cr-r-r-uel mur-r-r-der-r-r-er to his lair-r-r-r ! Pray you avoid it ; but learn to give the full true sound, wherever it belongs, and particularly at the end of words or syllables, where it is so often and improperly omitted. The misplacing of the semi-labial and aspirate sounds, of *v* and *h*, are faults of local custom. Englishmen often, but not always misplace their hitches. They say, "'ow dye do ? 'Itch your 'orse, and come

into the 'ouse. 'Ave a little *hale*, or some 'alf an' 'alf. 'Elp yourself; come now, that's 'earty. 'Ow *hold* is your 'orse? Does 'e *heat* much? I 'ate a 'orse that *heats* too much."

Another cockney habit, which has found its way here is the droll exchange of *v*'s and *w*'s. We have tried to correct this fault in some persons, but in vain. Their ears could not distinguish the difference in sound. "He's a *wagabond*," said such a person. "Why not say *vagabond*?" "I *did* say *wagabond*;" and so they talk of *weal*, *winegar*, and *vegetables*. "Vell, Jim, *rot* makes this 'ere 'os *hopen* 'is *heyes* in this sort o' *vay*?" "Vy, its cos 'e's *wicious*."

Foreigners, and persons of foreign descent, have much difficulty in conquering such elements of our language as do not exist in their own. It is seldom that a Frenchman or German can learn to say this, that, other, both; he says *dis*, *dat*, or *zis*, *zat*; *oder*, or *ozar*; *bote*, or *bose*. Yet a careful training would conquer all these difficulties. There is no impossibility—it is a mere question of care and effort. These points refer more properly to pronunciation, perhaps, but it is not easy to distinguish between the articulation of letters and syllables, and the pronunciation of words, only that the latter includes the former.

Articulate clearly, and with entire distinctness, then, every word you have to speak. A clear articulation makes up for lack of force. Even deaf people can understand better those who speak distinctly, than those who only speak loud. Clear articulation makes speech like a beautiful engraving, in which every line is distinct, while the careless and blundering manner of many speakers is like a blurred and defaced copy, in which every outline is lost.

The Welsh use *p* for *b*, *t* for *d*, and *c* for *g*. They are, in fact, modifications of the same elements. When a Welshman is wicked, he swears furiously, "py Cot !" or "py the Lort !" or, more properly, though in no better English, "Cot pless us ! Coot Lort teliver us !" The heavier Dutchman makes just the opposite mistake. His labials and gutturals are all hard. He says "bollitics," and "gonstitution ;" approximating to a person with a cold in the head, whose nasal orifices are closed, and who talks about "gowig seraladlig by the boodlight."

Pronounce according to the prevailing usage of the best society. Equally well educated persons differ as to a few words, or even classes of words, in our language. Thus, the word *ether* is sometimes called *e-ther*, sometimes *i-ther*. Thus many words of Latin and French derivation, are pronounced with the broad sound of *a*, like *ah*, or with the French sound of *i* like *ee*, by some, while others more thoroughly Anglicise these words, by sounding the *a* as in *fate*, and the *i* as in *pine*.

Thus parent and patent, have the *a* either long or broad, or short ; and in names, *Ermina*, *Maria*, *Louisa*, the *i*'s are sounded, either like *i* in *pine* or *e* in *me*. Our language is gradually changing so as to correspond more closely to the languages of continental, and particularly south-western Europe. Words are constantly introduced from the French, Spanish, Italian, and German languages, whose vowel sounds differ from our own, or are represented by different characters. In all these the *a* sounds as in *far* ; the *e* approximates our *a* in *fate* ; the *i* sounds as in *pique*, *antique*, &c. It is highly probable that in three centuries the three great languages, English, French, and German, will be fused

into one, combining the best elements of each, while the useless or unused portions will become obsolete.

It is safe now, in pronunciation, to follow the standard of Webster. He gives a very clear analysis of the powers of the English elements, and has taken much pains to find the best usage in pronunciation.

In learning to pronounce, we should read or speak *de-lib-er-ate-ly*, giving each syllable and letter its full and accurate intonation. A little careful practice in this manner, with a good ear or a good teacher, will go far to reform our errors. For it is a very rare thing to find a man or woman who is a good reader. It is so rare that people pay half dollars and dollars to hear others read ; so rare that a Mrs. Kemble, simply sitting at a desk and reading the plays of Shakspeare, could make a fortune. I can this day find more tolerable pianoforte players in New York than tolerable readers.

One slurs the sounds or syllables over, running them confusedly together, so that a word of four or five syllables seems to have but two. Distinctness is keeping things separate or apart. Confusion is melting or running together. Some run the sounds together in a confused speech ; some pass lightly over the vowel sounds ; some sink and blur the clear, sharp, defining consonants. We hear many kinds of false pronunciation, such as *unt* for *ent*, and *ant*, as *agreemunt*, *consonunt*. So, also, we hear *providunce*. The final *g* is very often omitted, and men say *comin'*, *goin'*, &c. We have *fah* for *far* ; and, on the other hand, *sor* for *saw*. There are few worse mispronunciations than " *I sor 'im.*" You may as well say, " *I seen him.*"

But we need not enumerate the common errors and vulgarities of pronunciation, but those faults from which even educated people do not always escape.

One of these is a sharp, hard accentuation, or a throwing of the whole stress upon one syllable, sinking and confusing the others, so that a sentence is little more than a succession of accented syllables. This is a great fault, and is to be carefully avoided and corrected. In the French language there is scarcely any accent at all, only a slight stress, generally on the last syllable. Our language seems hard, and, when carelessly spoken, very harsh and indistinct to a Frenchman.

There is no better practice for acquiring a good method, in this respect, than to read sometimes without accenting at all, giving precisely the same force to every syllable in a sentence. This is merely an exercise, to correct the opposite fault ; as we bend backward to cure ourselves of stooping.

Many of our long words have two and even three accents. In the word accentuation, the principal accent falls on the fourth syllable, but there is also a less one on the second ; while the word incomprehensibility has three distinct accents.

We do not find it easy to illustrate, in type, the common errors of speech ; but we hear people say—
 “Tis a pufk bsudty ; calklate zwellzhu can, suckumstances 'll cur, to constoot nexception thupsetcher calklations.”
 ’Tis a perfect ab-sur-di-ty ; cal-culate as well as you can, cir-cum-stan-ces will oc-cur, to con-sti-tute an ex-cep-tion, that will up-set your cal-cu-la-tions.

There is a great laziness, or economy of speech, that condenses three or four sounds into one. How

do you do? is howd do? But the hints we have given will enable every earnest student to conquer these difficulties.

There is always to be avoided the opposite extreme of pedantry, stiffness, or formality; none of which is perceptible in the rounded and polished accuracy of a truly graceful speaker.

We must say something of emphasis, which is a stress laid upon certain words in every sentence. It is not considered polite to be very emphatic. Some people spoil their sentences by trying to emphasize nearly all their words, and, if they write, they are constantly underscoring, and in print make a free use of italics and exclamation points. Emphasis, like all forcible demonstrations, should be used sparingly, and with moderation. Well chosen language needs little of this artifice. Many players on the stage mar their author's meanings, and vulgarize their speech, by using too much emphasis; a few go to the opposite extreme of monotony; while not a few, like the penny showman, place the emphasis on the words which least require such intensity of articulation. To emphasize correctly is a great beauty, and, in some sentences, quite useful to the sense; as a sentence of five words may have as many different senses, according to the emphasis. I ask "*will* you read?" "No, you must *excuse* me." "Will *you* read?" "No, let Ellen." "Will you *read*?" "I prefer conversation." In the transpositions of poetry, the sense of the author may be entirely marred, by misplacing emphasis; as the rhythm is destroyed by a false accentuation. It is, therefore, very needful that the reader understand his author, and enter into his feeling; and, if he do, Nature will be his best teacher in emphasis and modulation.

Many persons converse with vivacity and force, if not elegance of expression, who read with constraint, and monotonously. They cannot make another's feelings their own ; they cannot even read their own writings with the same energy and eloquence that they would utter them, fresh spoken, as they rise. For this reason, a written sermon or speech is apt to be rather a prosy affair ; and clergymen who read their discourses are subject to laryngitis, which rarely affects extemporaneous and impassioned orators.

Modulation, or the inflexion of the voice in speaking, is the highest grace, and approaches musical art. It has its nationalities and its vices. The Irish speak with a falling inflexion, in almost every sentence, the sound running down in this way — ; the Scotch speak with a rising inflection — ; and, by observing this, it is not difficult to imitate the peculiarities of either. The Quakers, Methodists, &c., in their religious exercises, run into a sing-song monotony, changing the pitch by minor thirds. This is, probably, the simplest and rudest form of chanting ; and seems to be the spontaneous expression of certain kinds of excitement or fervor of feeling.

The graceful, sweet, and ever-varying modulations of a good speaker, are full of music and beauty, but they usually come by nature ; though a good master may, doubtless, give much assistance. The best we can do is to point out the faults of either a monotony of a want of inflection, or the still worse monotony of sameness of inflection. Every thought, every feeling, every change of circumstance, almost, requires some change in modulation. Persons who are free and unembarrassed, are not so apt to be faulty

in this as in other respects, in conversation, but set them to read, or repeat from memory, or play in a drama, and there are very few who will stand the test.

Grammatical accuracy, in the construction of sentences, is, of course, absolutely necessary to elegance in conversation, though a few colloquial phrases, not strictly grammatical, are used by very well-bred people. There is a formal preciseness, a kind of pedantry or puritanism of speech, that is as offensive as the extreme of foppery in dress, or ceremony in behavior. I won't, is often better than I will not ; and I can't, than I can not ; but ain't and hein't, run too far upon the verge of vulgarity. There are also certain provincialisms that we may point out to be avoided.

We should not say, I left it *to* home, but *at* home ; I *don't a going to set* down, is not so well as I *prefer* not to *sit* down ; you *hadn't ought*, is not so well as you *ought* not ; he *come slow*, should be he *came* slowly ; I *seen* her *lay* down, would better be I *saw* her *lie* down ; he *done* it *up first-rate*, might as well be, he *did* it properly ; we *ain't got none*, might be, we *have* none, or we *haven't* any. Some persons are so unfortunate as to say *attakted*, *drownded*, *expect*, for *suspect*, *like* for *as*, and adjectives for adverbs, generally, as He *acted* very polite and proper, but the *dinners* was miserable poor, and as no one could behave nobler than him, so I *come*, agreeable to his request.

But we might easily fill a book with grammatical blunders, and inelegancies of speech. If your education has been neglected in this respect, find any good treatise on English Grammar, and first read it carefully through, from the first page to the last—

Orthography, Etymology, Syntax, and Poetry, with all the rules and exercises ; then study such parts as are new to you, until you have mastered the subject. You can do this in one week, and it will be learning what will be a pleasure and satisfaction to you as long as you live. We sympathize with the man who had "as much learning as ever did him any good ;" but we must have some regard for justice, benevolence, and approbateness. It is a crime to murder language ; it is cruel to torture the ears of our neighbors ; and the good opinion of those around us is worth taking a little pains for.

There are thousands of worthy, and, in many things, intelligent people, whose worth and wisdom are totally unappreciated, and who find themselves neglected, because they have not attended to these niceties of language. Good society is an entertainment, to which good behavior is a ticket of admission.

An attention to the preceding observations will fit you for conversation, so far as this can be done by a proper use of the noble instrument of speech ; but it will not give you ideas, nor power of expression. Conversation is the satisfaction of a great social want ; the passion for sympathy, friendship, love, or the various degrees of harmony of being. A clear pure life is a beautiful melody ; society brings out the harmonies. Individuals unite to form groups, from the simplest and most monotonous, the couple or pair, up to the finest and most complex arrangements of large groups and series.

And conversation, or the expression of thoughts, sentiments, and passions, in speech, and its accompanying and corresponding manifestations, is the business of society, as well as its chief source of hap-

piness. We see beautiful persons and things—we listen to divine music—we indulge in the poetry of motion, and the delicious and invigorating magnetism that is found in the spheres of attractive persons, but more than all, we converse.

Let us then attend as thoroughly to this matter of conversation as our space will admit. The manner of conversation is very important, because the matter is much more so. To say a good thing is well ; to say it well is still better. Best of all is to say the best thing in the best manner.

Modesty, or a prudent reserve, is the safe side in conversation. The volubility of a wit may be out of place and tiresome ; but the pertinacious volubility of dullness is a terrible bore.

Talk equitably. Sustain your proper share of the conversation, neither shirking, nor monopolizing. Yet, some account must be made of difference in ability. As a strong man does more labor than a weak one ; as a rich man ought to give of his abundance ; so the highly intelligent and conversationally gifted have a right to talk longer and oftener than persons without ideas or power of expression ; such persons as run on with a perpetual clack of impertinences.

If you have read much and remember what you have read ; if you have travelled much, and can describe well what you have seen and heard ; if you have seen much of the world, and possess a fund of observation and anecdote ; or if you are simply a clear thinker, and can easily arrange your thoughts, and group them into a picturesque expression, you have a right to a large share of the conversation of any circle.

But never forget the prime rule of all commerce,

material, intellectual, or passional. Let the supply be governed by the demand. Do not force your goods, of whatever kind, on an unwilling market. Do not catch people by the button-hole, or by their politeness. People may be long suffering, slow to anger, and of great kindness ; but they will be careful how they get caught a second time by a conversational bore.

And you are to adapt the supply to the demand in quality as well as in quantity. If you bring to the social mart your philosophy, when fun is in demand ; if you attempt to put off your lightness when men ask profundity, you have brought your goods to a bad market. The observation, or anecdote which is admirable in one circle, or at one time, may be the reverse at another.

Bashfulness, the awkwardness and painful embarrassment of a large approbateness and a small self-esteem, is to be struggled against and overcome. A man of worth soon finds his true value, by the exercise of his reason ; especially the faculty of comparison.

Bashful persons are liable to run into the opposite extreme of impudence and bravado. This is worse than the other. It is much easier to encourage a modest man, than to subdue a forward one ; yet this may be done, and it is done readily and easily, by a lady. Feminine tact is generally a match for any amount of masculine audacity.

When you are once acquainted, it is little matter if you have some foibles which your friends can laugh at. They may like you all the better ; but at first, people are apt to see nothing else.

Let your words be as fit and well chosen as your clothes. Avoid coarseness and vulgarity in speech,

as you would in costume. Dress your best thoughts, in words and phrases of corresponding beauty. Plain and homely subjects do not bear finery of expression ; but a delicate sentiment may well be embellished with the flowers of rhetoric.

The first salutation may decide your fate with respect to the person you salute. Boldness may disgust, bashfulness seem a confession of meanness. People are inclined to take you at your own estimate or price, unless you appear to set it too high, when they are put on their guard not to be cheated.

Let your first address, then, be firm, quiet, dignified, cordial, but not too forward ; confident, but not presuming, and as easy, natural, and unaffected, in air, gesture, and language, as possible. There are people with whom you are acquainted and at your ease in two minutes. But such persons are entirely at ease with themselves ; entirely natural in their expression of themselves. They are what they seem, and seem what they are.

If you are cold and proud ; if you are careless and inattentive ; if you are affected and exaggerative ; if you are shy and stupid ; if you are presuming and impudent in your address, you can have no success in society worth having. You may, by some of these faults, impose on a few, but they are not those whose good opinion is of any value.

Beware, at first, of all things, of being in any way ridiculous ; and beware of exaggeration. A style, tumid and turgid, magniloquent and bombastic, is ridiculous, anywhere. We find it in the orations of Soplomores. Few men of sense have spoken or written in an inflated and bombastic style. And if splendor of diction, and melody of language may be allowed in writing, and in oratory, it is not adapted

to conversation. Be rigidly correct, be elegant, even, but neither pedantic nor tawdry. In a moment of passion, hurried away by some sentiment or enthusiasm, you may find a corresponding expression, but there must be, for this, the preparation and the occasion—the demand.

A man of fashion or of social refinement is very sparing in proverbs and vulgar sayings; he does not deal in pet phrases, nor hard words; he uses technicalities only when the subject demands, and the company admits them; he avoids professional terms and illustrations; he never talks slang, or only with a subdued drollery, as if it were something he had picked up, and brought along as a curiosity; and he never offends good taste by any indecency or *double entendre*; nor does he ever manifest the least consciousness, when such expressions are used by others.

In our language, there are many words and phrases, quite proper in themselves, which prurient vulgarity has debased into indecent and equivocal meanings. Avoid these if you can; but, if needful, use them simply and firmly. No pure-minded person will be shocked by the proper use of any proper word. Squeamishness is indecency. The niceness that discards the use of pure and proper words, because they may bear some vulgar signification, is an affectation that comes from nasty ideas. It is hard to conceive of any worse vulgarity.

There may be women who have no legs, who wear no petticoats, and who have no idea of shirts. But these unfortunates are not to be found in good society. There, modesty is not a matter of calico, nor does virtue depend upon drapery. The woman who blushes at the sight of a nude statue or pic-

ture, has need to blush again at her own impurity. This false or mock modesty, we believe, is now pretty thoroughly exploded in all intelligent society.

Our continental friends use much gesticulation in speaking. They talk with their heads, their shoulders, their eye-brows. The English use very little. Wishing to differ as much as possible from their "natural enemies," they have studied a quiet, cold manner; and assume a style of perfect "repose." Repose is a fine thing. It has dignity, or the consciousness of power; but vivacity and energy of expression may also be fine. When the English dance with solemn faces, stiff bodies, and immoveable arms, they seem like very badly made dancing dolls.



The French style may be somewhat of the other extreme—a little over-strained, exaggerated, and theatrical; but it is the genius of a nation, not more strong in emotions perhaps than others, but very hon-

est in giving them a frank expression.

The standard of true taste is probably something between English coldness and French vivacity. Repose is not inanity; expression need not run into grotesque extravagances. But I would like to see some play of the features; some flash and sparkle of the eye; a pleasant smile or even a merry laugh upon occasions; and even graceful and appropriate gestures with the hands and arms—those unfortu-

nate members which most people find so much in the way, and which they have so much trouble in taking care of. If you do not use your hands in speaking—and it is best to be very moderate in this respect—place them in easy, unconstrained, and natural positions.

In the dramatic and lyric art we have this force of external expression of all emotions, whether of pleasure or pain; and it may be studied by those who have the opportunity with much advantage, but it must be remember-



ed that the same manner, which is full of beauty on the stage, either in speaking, or action, or dancing, would not be tolerated at all in private.

The common principles of equity or justice preside over conversation. All principles are universal in their application. We have no more right to be intrusive, or despotic, or overbearing, or in any way dishonest in our conversation, than in any other mode of action. We have no more right to pass off a counterfeit sentiment or a false opinion, than we have a counterfeit note or a false coin.

Conversation should, therefore, first of all, be honest. There is a certain allowance for irony, railery, satire, and jocularities, as there is for games, sports, and pastimes; but whatever purports to be an expression of fact, or opinion, or feeling, should be altogether truthful.

To tell a falsehood, to mis-state or misrepresent any matter of fact, is quite as bad as to steal. No gentleman will or can do it. The last insult is to be accused of a lie.

But must one always tell the truth? "Render unto Cæsar the things that are Cæsar's." Tell the truth to whoever has a right to it. The truth is not to be spoken at all times, and there are many facts which people have no business to know. You are to be governed by the principles of justice and the highest good, rather than by a literal and technical regard to the expression of facts.

There are circumstances where the literal truth would be an actual falsehood—where to tell the truth would be the most unjust and ungentlemanly thing possible. Nay, it is not difficult to conceive of cases where a gentleman and a man of honor would be compelled to lie outright, and then swear to it. Why not, since there are cases in which an honest man must steal, and a humane man must kill?

The necessity for concealment, falsehood, robbery, or homicide, arises in a perverse and discordant society; candor, truth, honesty, and benevolence belong to a state of social harmony, toward which we trust mankind is making sure progress. In the mean time, let us approximate that condition by all the frankness and sincerity that society will permit.

There *should* be no disagreeable or shocking truths; but as there *are* a great many, we are not permitted to mention them in conversation. Benevolence demands that we say nothing to injure the feelings of any person. When the claims of justice are stronger than those of benevolence, the latter must yield; but justice must be tempered with

mercy. No plea of truthfulness or candor can excuse rudeness and brutality.

No individual has a right to impose his ideas or opinions on another. Toleration of a wide variety is the demand of politeness, which is only an elegant form of justice. Hence positive assertions should be avoided, except as to some unmistakeable matter of fact within our own observation. It is better to say, "It seems to me"—"I should rather think"—"Might it not be objected?" A positive tone, and assumption of authority and infallibility, are often ridiculous, and always offensive.

Conversation is intrusive, when we force people to discuss unpleasant subjects ; when we controvert settled opinions ; when we are prying and inquisitive. In England it is considered in bad taste to question the orthodoxy of the established church, and a great rudeness to do so in the presence of a clergyman. So we carefully avoid speaking, in a mixed company, of those misfortunes, crimes, or punishments, which may have overtaken the relatives of some present. Gentlemen seldom ask a direct question of any kind, and never respecting the affairs of another, without apology. Few persons like to be questioned ; nor is it needful. A well-directed observation will give a person an opportunity to tell you whatever he wishes to tell ; and you have no right to anything further. A friend, in the sacredness of the rights of such a relation, may urge us into so much frankness as will enable him to satisfy his friendly spirit, but in the general conversation of society, the absolute right of privacy, in thought and feeling, as well as of person, should never be lost sight of ; and we should no more question a man about his own affairs, than we would open his letters,

peep into his bed-chamber, or listen at his key-hole.

To make a butt of any person, in company, to expose him to ridicule, or turn the laughter of the company against him, is as much an outrage as it would be to pull his nose, slap his face, or box his ears. It is only justifiable where it is a fair game that two can play at ; a contest of well-matched wits, who encounter like a couple of wrestlers or fencers.

Fairness, and the equity of conversation, demand that you hear what others have to say, with patience and courtesy. You must not interrupt, and it is better to let a man explain his own meaning badly, than to anticipate him, and take the words out of his mouth. Nay, you must allow a man to tell you the same story ten times over, if he will, without intimating that you have ever heard it.

Talk as well as you may, there are few people who would not rather talk themselves, than listen. Learn to be a good listener. It requires patience, self-denial, kindness and deference ; but these virtues have their reward. If you have the tact to set a man or woman to talking ; if you lead them to speak of the subjects they know or think they know best ; though you may not say one word to their ten, they will give you credit for being a most intelligent and interesting person.

Men of great genius and varied talent, may be almost entirely lacking in conversational powers. Brilliant writers are often very poor talkers—shy, dull, silent, with no power of expression. On the other hand, an extreme volubility of small talk and common-places, often belongs to the utmost shallowness of mind.

There is a power in conversation, as in all modes of expression, which may be termed aroinal or magnetic. Certain persons impress us deeply with a few simple words, or a quiet gesture, or a mere look. The words are nothing, the action is but a slight and simple movement, yet there is a power in them to charm, to thrill, to subdue us. It is the force of the spirit, the magnetism of a strong and penetrative, or sympathetic soul. The same words from any other would not affect us.

This power in an orator or an actor, is quite distinct from his subject or his words. It is his own power. He may be speaking on any subject ; preaching any doctrine. It is an undoubted fact that this mysterious power is communicated to the manuscripts of certain writers, and even to their printed works. How this is, we do not attempt to explain. We should be well satisfied, if we possessed this power, without trying very hard to understand it.

Inattention, or the appearance of inattention to a person speaking to you, is very bad manners. You should not only listen, but should seem to do so ; and do nothing which can detract from that appearance. You need not continually reply, "yes," "ah !" "no," "you don't say," "do tell." These exclamations have the benevolent intention of showing your interest in the speaker, and encouraging him to proceed, but they are something more than is requisite. Listen with a silent, thoughtful, interested or pleased attention. Look at the person who addresses you. Look him clear in the eye, or at least, watch the expression of his countenance.

An absent-minded person has no business in company. He had better make his body as absent as his mind.



"LAW, DO TELL!" "FACT, MA'AM!"

When any person is speaking, in such a manner as to indicate his wish that the whole company should hear him, and in all cases where the conversation is general, it is a great rudeness to open a private conversation, either in a low tone or whisper with some person near you. Where there are not more than ten or twelve persons in company, the conversation had best be general. In a larger

party, there may be several groups, talking on different subjects, but *tete-a-tetes*, or the private conversation of two persons, should be avoided. It is almost as disrespectful to the rest of the company as for one person to go into a corner with a book.

Though conversation is the chief business of most companies, it should not interrupt music. Any music worth hearing, or supposed to be worth hearing, is worth enjoying with silent attention. A person who endeavors to entertain an assembly, by playing or singing, is entitled to the compliment of a silent audience and suitable applause. If we do not like music ourselves, we have no right, by a buzzing conversation, to prevent the enjoyment of others.

A long talker must be able to hold the exclusive attention of the company, to interest and satisfy all present, or he becomes a bore. Few persons can safely venture upon such an attempt. It is much better to lead the conversation into some channel of varied and general interest—to bring out all talents, opinions, and illustrations—to give every one an opportunity to say what he wishes to say—to conduct the conversation, as the leader of an orchestra conducts an overture, saying little yourself, perhaps, but directing and guiding others. This is a great social accomplishment; it was one possessed in an eminent degree by the late Lady Blessington—one which enabled her to attract and gather about her the finest intellects in Europe.

Many admirable conversationists never argue or dispute. They assert the facts they know or believe to be true; they propound such principles as they entertain; they give opinions or make suggestions. If their facts are doubted or denied, they leave them

to be settled by observation, testimony, or competent authority. If their principles are questioned, they may state the science or analogies on which they are based. If their opinions are criticised, they only ask for the same toleration they give to others. Their suggestions and surmises are to be taken for what they are worth.

But many persons are exceedingly fond of disputation. It is a mental exercise—an exciting game—a kind of cerebral gymnastics. Within the bounds of good breeding, and so conducted as not to give annoyance to others, these discussions may be harmless and even advantageous. But they can rarely be entered upon in general society. Men argue not to be convinced that they are in the wrong—not always to set others right, but to display their skill, or triumph in a contest. Even in public discussions, where two or more able men are pitted against each other, and the partizans of each combatant assemble to hear them, how few are ever converted from one side to the other!

In most discussions, we contend with prejudices, bigotries, and idiosyncrasies. People born and living neighbors grow up whigs and democrats; Catholics and Protestants, or Unitarians and Trinitarians. How seldom do all the controversies continually going forward, in private conversations, in the pulpit, and by means of the press, convert a religionist to an opposite faith, or even a politician? How many Jews have been converted to Christianity, or *vice versa*?

Indeed, controverted questions of religion, politics, and even morals, are almost banished from polite society, because they only give rise to angry, endless, and useless contests.

Of what use is it to argue a week or a year on free will and fore-ordination, when you only stir up bigotries, and must end where you begun? If your family is whig, or conservative, or democratic, or progressive, you were probably born with some propensities that will keep you in the same track. Men are born Catholics and Protestants, just as they are born Chinamen or Turks, Englishmen or Spaniards. The born and bred southerner has not the least comprehension of either the ideas or feelings of the northern abolitionist. His relation to his slaves seems to him just as natural, and proper, and a thing of course, as his relation to his wife and children, and a year's steady arguing would not make him see the difference, though it might in the mean time make you both very angry.

We have a school of philosophers who condemn marriage, and the whole system of the civilized family, as strongly and earnestly as any abolitionist condemns slavery. Their arguments, in fact, are almost identical. All the abolitionist can say of self-ownership, and self-government, and personal rights, as applied to negroes, they apply to women, the marriage institution, and the family; but it must be evident that the discussion of such subjects in general society must shock and disgust all persons who believe in the moralities of the existing system. Whenever it is intended to discuss such subjects, the company should be selected for that purpose, and all who are invited should be apprised of the persons and conversation they may probably encounter.

The man of the world—the man of fashion—the woman of society, however, ought to be so much of a philosopher as to tolerate all honest opinions, and

offend as few prejudices as possible. Politeness is truly cosmopolitan. It does not ask where one was born, or what he believes, nor even what he does, so long as it is his own personal affair. It only requires that he be a gentleman ; and one true gentleman can do nothing to offend another. A bigot cannot be a gentleman, for he must obtrude his own prejudices, and attack those of others.

A certain degree of tolerance for a variety of opinions, manners and morals, adds to the interest of society, and prevents the necessity of excluding so many subjects that nothing remains to talk about. Doubtless the more there is of freedom and toleration, the more interesting must be the conversation of any circle.

Let us see, then, what subjects are quite safe for social and general conversation. We leave religion out of the question, because its discussions are often offensive, and seem, generally, useless. Politics are not often agreeable to ladies. They fail to understand the real differences between the principles of the opposing parties. General questions of morals, such as the propriety of being honest in business ; of usually telling the truth ; of paying one's debts ; or the sanctity of the marriage relation, and the guilt of those who offend against its requirements, are considered as being settled, and not to be disturbed. Whatever the private practices, or, even, the real opinions of persons in these matters may be, they are seldom questioned in society.

But there is a wide range left to us ; the large domains of science, art, literature, poetry, the drama, and of the lighter social news and criticism.

Here are subjects of infinite variety, and of wondrous beauty. They have things adapted to every

taste and comprehension. There are all the facts and lessons of Astronomy, Geology, Physics, and Natural History—a universe of interest and beauty. There are the new discoveries in science, and new inventions in industry ; explorations of travellers, and observations of naturalists ; inventions and improvements in industry, and the general progress of civilization. You may talk of statuary and pictures ; of ancient and modern art ; of poets and novelists, a wide and fruitful field for pleasant conversation, especially if you have a good memory, and the discretion not to use it too freely. There is history, with its analogies ; and the entire range of biography, with all its anecdotes of character and achievement. The modern sciences of Phrenology, Galvanism, Magnetism, and the recent or more carefully-observed phenomena of Psychology, Psychometry, &c., are very fertile, interesting, and instructive subjects for conversation.

Surely, in so wide a range, a man of any intelligence can find subjects adapted to every capacity and every taste.

But, in order to avail yourself of these, you must know what you are talking about. You must read, reflect, and observe. Store your mind with whatever of knowledge may be of use to you. Read for yourself first, but let your reading benefit others. If you have not time to read yourself, or if you have not the faculty or disposition to acquire ideas by that method, make a good use of the reading of others. Credit enables you to use the purses of your acquaintances. Skill in conversation gives you the advantage of all their knowledge, experience, and wisdom—with this difference. A man may not always find it convenient to lend you his money—

he may fear the possibility that it may not ever come back ; but there are few misers in knowledge. It is an element of universal enlightenment, and the world's progress, that as soon as a man gets a new idea or thought of any kind, his greatest anxiety and happiness is to impart it to others. Since the days of St. Paul, the citizens of all civilized countries, as of Greece, have been anxious to hear and tell some new thing.

But there are very amiable people in society, who have little knowledge of literature, less of art, and of science none at all. There is left to them still a wide range in the art of pleasing. There is an infinity of pleasing compliments to be paid to all ladies, who are beautiful, or who think they are. There are witticisms, jests, and even puns and conundrums. .

Some people "detest compliments," they tell you. It is a mistake. They only detest some rude, and unskillful way you have of paying them. A bald flattery, thrown in your face, when others are standing by to see how you will take it, is rather apt to disconcert a modest person. But a delicately flattering insinuation, an interest, an emotion ; any nice and well adapted expression of good feeling or good opinion, is not likely to be detested.

Flattery is offensive when it exposes you to the envy of others, or when you have good reason to doubt its sincerity, or suspect its purpose ; but few persons are really offended with the most direct and least delicate praise, if it has the appearance of being sincere.

Should we flatter, then ? If you mean, should we falsely and hypocritically praise people for qualities they do not possess ? I answer, no, of course

not. But if you mean, shall we express the admiration we feel for beauty or talent, or accomplishment? I say, yes. Common justice demands it. It is not even honest to withhold deserved praise. If a woman is well dressed, you do not scruple to compliment her taste ; to say that her bonnet is charming, her dress becoming, her ornaments elegant. If she is beautiful in form and feature, will you repress your admiration? Your eye, your manner, the tones of your voice will tell her, as plainly as any words can do, " O, madam, how charming you seem to me !"

If you can venture to be natural ; to say just what you think, when what you think happens to be agreeable, there is no compliment too direct. You may, in this way, say, " Madam, you are so beautiful, that it is a happiness to look at you !" Is there a true woman in the world who could be offended, if she believed you sincere ?

But there are a hundred ways of paying compliments, less direct and quite as effectual. They belong to the great art of pleasing, which it may be well for you to learn and practice.

The art of pleasing. Does it seem vain and useless ? It may put no money in your purse. It may not add to your broad acres, nor swell your dividend paying stocks. It may have none of this *solid* character. But it may make you and others happier. I happen to think that is worth something. I believe in whatever comes to that result.

You think well of yourself, doubtless ; with all your deficiencies and all your faults, you are still of some importance to yourself ; and the good opinion of others is also something to you. You think **more** of the good sense and penetration of any one

whose opinion of you corresponds with your own. Is it not apparent, then, that much of the art of pleasing consists of making others pleased with themselves? Much of our happiness consists in a good opinion of ourselves, and in the consciousness of possessing the good opinion of others—in the satisfaction of self-esteem and approbateness.

He who evidently talks for display, seldom wins the applause he seeks. Even on the stage, we do not like to have our artistes seem too solicitous for applause, nor acknowledge it too greedily. Above all, do not outshine others, or, at least, never betray the consciousness that you have done so. Have more respect to the inevitable *amour propre*.

No one likes to be humbled, as they are by being instructed before others; and in any case it is as well to communicate any information, as something already known, or forgotten. If this seems dishonest, it is no more so than nearly every delicacy of society, the toleration of prejudices, the concealment of defects, &c.

When possible, avoid all egotisms, and never make yourself the hero of your conversation or story; or if you do, let it be with a modest drollery. You will not, of course, be so ridiculous as to boast; but the opposite is nearly as bad, where you seem to be fishing for compliments, which will be paid with a bad grace.

There is, perhaps, no purer pleasure than conversation with a person of superior intellect, with whom you are also in some sympathy of feeling. These accords exist between persons of different sexes, but as often and quite as purely, between those of the same.

If you have not had the advantages of travel,

converse as often as you have opportunity with those who have.

Be true: act as truly as you can. Speak as much truth, as the society around you will permit. There is so much that is false in the constitution and conditions of society, that truth, instead of being in harmony with it, is in sad discordance. Probably the test of a perfect society, would be the possibility of every person being truthful. Truth, and honesty, and justice are ideal perfections, which we must aspire to, and approximate.

Avoid hyperbole in language, and the use of the common exaggerations of speech. If a pink is magnificent, what term have you for the rose? In the statement of any matter of fact, be as precise as possible. In your opinions, avoid strong and exaggerative expressions. In a humorous narrative, indeed, there is much license, and where falsehood is fun, it is no longer false. The essence of a lie, is the intent to injuriously deceive. The falsehood which deceives no one, or, if it deceives, injures no one, it would be very harsh to call a lie.

There is a school of socialists, who believe in the efficacy of free criticism in the correction of social abuses. Scandal must have some beneficent purpose, or it would not be so universal. Probably its great wrong arises from another—the assumption of people to not only criticise but control the affairs and lives of their neighbors. Let it be understood that there must be universal toleration of free thought, and free action, in every merely personal matter, and scandal loses all power for mischief. The reply to all scandal is—"Well, what are you going to do about it?" If nothing can be done, it matters little what is said.

There is a social criticism, entirely just and needful. Whoever trespasses upon the rights of others, deserves reprobation, repression, and even retribution. If any act of my life is truly the business of another, let him attend to it. If my act is a trespass upon his right, and an infliction of a wrong, then he has the right to meet, repel, condemn, and punish. But if my act is purely my own, and does not concern him, then it is simply none of his business, and whosoever criticises or condemns it, is himself the offender, and himself deserves to be punished.

All the trouble about scandal and social tattle arises entirely from people not understanding what is, and what is not their own business. Our rights need to be defined. There is no objection to any suitable censure of what is somebody's wrong.

As to making the affairs of others a matter of conversation, there can be little objection, unless it is done in a censorious and condemnatory spirit. Few people would be unjust, if they only had some clear ideas of justice.

The commandment given by Moses, and a violation of which was punishable by death, was "Thou shalt not bear false witness against thy neighbor." You may bear witness—but let it be true and needful. To justify a presumed libel, you must be able to show that what you published was true, and that you did it from good motives, and for justifiable ends. You cannot be justified in saying even what is perfectly true of me, if it is said with malice, or the intent to injure me. You are not to say it unless the probable benefit will outweigh the probable injury.

Perhaps I have met with misfortunes; my father

was hanged, my brother went to state prison, I have myself been in some heavy disgrace. You know these facts; you know that you have only to whisper them abroad, to destroy a character and social position which I have acquired by years of the most unexceptionable conduct. You have a right to warn your friends against any probable injury from me; but you have no right, except from absolute necessity, to reveal what you may chance to know of my misfortunes, or even of crimes, long past, and heavily atoned for.

But, while thus careful, even in extreme cases, not to do injustice, we are not required to praise every body, or to refrain from just judgment. We are to speak evil of persons, when the good of others demands it. We are to be just, and brave, in commending the true and condemning the false; but we should speak of principles rather than acts, and of acts rather than persons.

When a gentleman gives his adhesion to a principle, no exception can be taken. He has the right to govern his conduct by what he holds to be just and right. If you reject his principles, you reject him, whose life is their expression, but without offence. In this there is no offensive personality.

To pretend to approve of what is offensive to you; to defend what is odious; to make a display of your charity or good nature, by commending what is false in taste, bad in execution, or wrong in principle;—can never raise you in the estimation of any person of judgment.

It has been said—it has been believed, perhaps, that the rules of politeness and the principles of morality were at variance. But they do not differ by the breadth of a hair. Whatever is really in

polite is really immoral ; and whatever thing is moral or right to do under the circumstances of any case, cannot offend against politeness, unless it be in the manner of doing ; and a bad manner is immoral to the extent of its importance. I do not believe that a single instance can be brought to the contrary in the whole circle of human affairs.

It is right that you should be very careful in judging of characters, for we know little of the hidden excellences and real goodness of the people around us. Social discords bring out the worst points of character ; and those who seem very unpleasant and evil, in their present conditions, by a little change might develop the most unexpected qualities. If a person, fitted for one position in life, is taken and thrust into another, what good can you expect of such disarrangement, but a corresponding dis-harmony ? Those who know most of human nature find least to blame in individual character, and most in the repressions and despotisms of social institutions.

A gentleman, and more especially a lady, cannot deal in private scandal. If any person brings you a scandalous story of another, perhaps the first question to be asked respecting it is this, Is this matter any one's business but that of the person accused ? If this question is really answerable in the affirmative, the next will be, Is it any affair of mine ? If it be, attend to it ; but if not, you have only to politely receive what is said, suggest any possible doubt or explanation that may occur to you, and say no more about it. Or you may ask with an air of interest and sympathy, " My friend, this matter seems to affect you much ; is there anything I can do for you ? "

We are told to "be careful how we repeat in one company what we hear in another." That depends upon whether it is something proper to be repeated. We hear many things which we can scarcely repeat too often. Generally, the things not to be repeated are such as ought not to have been said. But not always, since what is quite proper for one company may be altogether out of place in another. Circumstances, which may seem to you indifferent, may bear other constructions, and the reputation of a tattler is by no means a pleasant one.

If you find yourself slandered, boldly and promptly set yourself right, if you consider it of sufficient consequence. If you can trace the charge to a man, make him retract, and apologize; but if to a woman, as is most likely, what can you do? You must offer to explain. But it is hardly ever worth while to follow up the stories that are set afloat, circulated, and exaggerated by well meaning but idle people, or by censorious and mischievous ones.

Slander is rife wherever the opinions of a man or woman conflict with popular prejudices. I know persons of entirely honest and moral lives, who for holding some heterodox notions in religion or social science, have been scandalized over half a continent, and accused of the most enormous and impossible offences: There seems to be nothing to be done in such a case, but to live on in the quiet dignity of a true life. The most painful thing in the life and writings of Washington, is the annoyance he expressed, in the latter years of his life, at the slanders of his enemies—slanders that his complaints only have preserved to posterity.

The domestic affairs of the absent; how nus

bands and wives live together ; and the relations of parents and children, lovers, &c., are not for general conversation. They are reserved for those little private dishes of gossip which some people seem to enjoy so much, and which are perfectly innocent—when they do no mischief.

Even in the most general conversation, there is a certain tact and delicacy to be used. One should not speak too strongly in praise of commercial honor in presence of a bankrupt ; nor insist too strongly upon consistency, where there may probably be persons who have changed sides in politics or religion. Of course you would be considered ironical and insulting.

It is not needful to praise very strongly the knowledge or skill of one man to another who may possess similar qualifications ; and it is decidedly imprudent to be extravagant in your encomiums on the beauty of any lady's most particular friend. If you say, " He is the lawyer for you ; he is what you may call a man of splendid talent ;" it is as much as to say, " You, unfortunately, are not : " and when you say to a lady, " Mrs. N. is really beautiful, the most superb woman I ever saw," she would be perfectly justified in knocking you down—if her fan were heavy enough to do it.

One of the most unamiable and suspicious, or silly characters a man can have, is that of being mysterious. If you are, you ought not to seem so. Assume a virtue, if you have it not ; try to appear frank, even if you feel mysterious, and don't really know what you think or how you feel. It is no worse to assume the expression and appearance of a virtue, than of health, or comfort, or happiness. We need not obtrude our poverty, either physical

or moral, upon the public observation. The man who can conceal a pain, or a sorrow, or a remorse, may do better than to afflict others needlessly with either.

If, as a rule, it is best not to argue, to refuse to do so—to coldly or haughtily refuse to examine a question, or to defend your own opinions, may be very offensive. A man should be ready at any proper time, and always in a calm, polite, and proper manner, to give the reason for any opinion he may entertain, and even with moderation to defend his principles or conduct. Those who always and absolutely refuse to give reasons, make us strongly suspect that they have none to give.

The man or woman who is conscious of powers of wit, sarcasm, or ridicule, should use them carefully and with magnanimity. Do not attack the weak, especially if absent. These are weapons for the strong—for tyrants and tyrannies. Never attack those who are precluded by their position from reply. Do not strike one who is bound, or in any way powerless. Seek a foeman worthy of your steel.

Command yourself; the man who is liable to fits of passion; who cannot control his temper, but is subject to ungovernable excitements of any kind, is always in danger. The first element of a gentlemanly dignity is self-control. An energetic man who can control himself, is likely to be fit to command others. This quality is to be acquired when it is wanting; and it may be, to an extraordinary degree, by a steady effort to bear up against small annoyances. We knew a man of impetuous temper, who learned to control it thoroughly, by the frequent breaking of the strings of his violin. A

dull razor, to one who shaves, must also be good practice ; and an ancient philosopher found much benefit from a scolding wife. The last remedy, however, may be as bad as the disease.

A gentleman, a man of true dignity, is never laughed at, unless he chooses to laugh at himself. Certainly it never occurs to him to imagine that people are laughing at him, or in any way making him a subject of ridicule. It is the clown of the play, who says : " I knew they were talking of me, for they laughed consumedly." If you have the misfortune to be fearful of the opinions of others, apprehensive of ridicule, jealous, or testy, do not let it be known. Conceal it as carefully as you would any personal defect.

But if there is anything that you do not know, and wish to have explained, never remain in ignorance. Frankly ask some one, or any one to tell you anything you wish to know. Every one who can do so will be glad of the opportunity, even though they may not think you really so ignorant as you pretend ; and will thank you perhaps for giving them an opportunity to display their knowledge.

If your memory is imperfect, it is well to note, in a little memorandum book, kept for that purpose, any anecdote you may meet in your reading, or any *bon mot*, that may add to the pleasure of a conversation. Some persons, with stores of anecdote, can never recall one at the moment. Others who know a hundred songs by heart, will not be able to think of one when asked to sing. I have known such persons to make memorandums on their thumb nails.

Conversation should be voluntary. People ought not to be compelled to talk or listen, any more than

to trade. True, the British did force opium on the Chinese, and we, by a show of a strong force, have compelled the Japanese to be polite to us ; still the man who collars a listener, or even holds him by the button, while he relates his grievances, is little better than



A SOCIAL PIRATE.

Much of the conversation of general society, and even of our more intimate acquaintances, seems very frivolous. It consists of salutations, congratulations, condolences, and little matters of ceremony. It is a discussion of the weather, in which no information is expected or possible. It is asking the news, which both have read in the same morning paper. Perhaps it turns on music, the theater, actors and singers, families, marriages, deaths, the health of acquaintances, their prospects in life, particularly in regard to property. It is said that you

can never listen to any conversation in America five minutes without hearing something said of dollars. There is much talk on agriculture and horticulture, which is often sensible and improving ; also on food and wines.

But the true purpose of conversation is not so much to talk, as many suppose. It is not the communication of ideas—for in most cases no ideas are communicated. In nine cases out of ten, conversation is but the excuse for that nearness or relation of persons who are attracted to each other, necessary to their enjoyment of a mutual sympathy. A man or woman may have no ideas for me ; I want none ; but he has a personal magnetism or sympathetic attraction that pleases and strengthens me. He brings me spiritual food. I feast upon him. What we say to each other is merely the excuse for what cannot be said—what is “better felt than expressed.”



CHAPTER XIII.

CONVERSATIONAL ERRORS.



WHILE this subject is fresh in our minds, we may as well give a few hints respecting some conversational errors that it will be an advantage to any lady or gentleman to avoid. Few persons are entirely free from them.

When you see a friend in the street, in a public room, or any large company, it is best not to hail him, or call out his name, so as to attract to him the attention of the company. To a bashful man, few things are more trying. Besides, there may be many good reasons why he may not wish to be published in this way. It is barely possible that a creditor may be waiting to dun him, or an officer seeking to serve a process. In any case it is a great impropriety.

Even to address a person, lady or gentleman, by name, in a mixed company, where there are strangers to you both, is not pleasant. "Oh! Mr. Popkins! Good morning, Mr. Popkins! How are you, Mr. Popkins? How is Mrs. Popkins?" and so on; while you see, or fancy you see, malicious smiles flitting over the faces of bystanders; who

will now require no further introduction to Mr. Popkins.

Is it not just as easy to quietly speak to one, without calling his name, or making this public parade? A lady is entitled to still more consideration; and for the most obvious reasons, her name is not to be "taken in vain" in any such fashion.

Akin to this rudeness is a public conversation about private business. If you choose to advertise your own calling, conversationally, it is your own affair; but you have no right to do any such advertising for another. Mr. Blossom is a pork packer, down by Washington market; he makes plenty of money, and in the summer, when business is dull, takes his wife and daughters to Saratoga. You meet him, on the piazza of the United States Hotel, after dinner; and in your loudest tones, cry out: "Hullo, Blossom! Why, old fellow, how are you? Pork's dull, this weather, eh?" The dandies stare; the belles bite their lips; Blossom turns very red in the face, and is, henceforth, your mortal enemy. The fact is, he ought to cane you on the spot; and any intelligent jury would return a verdict of served you right.

It is a vulgarity to distinguish people to whom or of whom you speak, by the initials of their surnames, as Mr. A., Mrs. B., or the Misses C. It is an artifice, resorted to by some kind hearted persons, not quite deficient in proper instincts, to avoid the worse errors above noticed. But really well-bred people do not speak in this manner. When it is proper to use a name at all, they use the entire and proper name.

Avoid nicknames. Do not get one yourself, if you can help it; and as you would, of course, do as

you would be done by, you will not impose them upon others. Tom is very well, for a fast young man; but when he has sown his wild oats, and settles into a grave man of business; a lawyer, a judge perhaps, or legislator, then Tom or Tommy may not have altogether so pleasant a sound.

"The man who hails you Tom or Jack," may be a very friendly, good fellow; but his method of showing it may not be always agreeable. A nickname is sometimes an affectionate, petting designation; but it is more often contemptuous.

Slang, by-words, catch-words, and popular sayings, are to be indulged in with great caution. They supply the lack of ideas or the want of wit, to most people. It is best, in all companies where good manners are expected, not to make them your reliance. It may be very true, as a general or statistical fact, that "Jordan's a hard road to travel." It may be entirely in order to ask a young lady, "Does your mother know you're out?" Doubtless there is great energy in the exhortation, "Go it, while you're young!" It may be exceedingly clever to be able to assure some "grave and reverend seignor" that he is unquestionably a "Jolly old brick!" but it is very doubtful whether you would thereby rise in their estimation, or your own. Slang, used prudently, and in moderation, and with a nice adaptation to circumstances, is often droll; it is sometimes very funny; but your position must be very well assured, as a gentleman, before you can afford to seem to be, even for a moment, a black-guard.

As a rule, it is best not to swear. There is certainly a wide-spread prejudice against the use of profane language. There is said to be a law against

it in some states, though it is not often enforced. In many circles it is considered inelegant or improper; and some think it wicked. Some gentlemen, who ordinarily indulge in those ornamental expletives, are careful not to swear before ladies; others limit their conversational embargo to the ear-shot of clergymen.

We need not discuss the wickedness of what is called profanity, but only its taste, as, whatever is in bad taste, is wicked enough to be discarded. The French and Germans use the name of God, and appeal to him with exceeding familiarity. They also honor the devil by frequent reference. The English damn their eyes and their souls with great unction. Mr. Emerson says profanity is the popular recognition of the deity—a sort of recognition that most religious persons would willingly dispense with. Whatever may be the use or necessity of strengthening our language on certain occasions, and in dealing with certain people, one fact is powerfully significant as to its “gentility.” Profanity would not be tolerated in any polite assembly, a dinner, evening party, ball, or among the audience at a theater. If a lady swears, it is where she knows she will be indulged in such an eccentricity; if a gentleman swears, he chooses time, place, and circumstances proper for such expressions, and carefully avoids them at all others. The sin is another account, which each one must settle with his conscience.

Few men or women are able to always speak the truth. In fact, the literal truth may be an actual falsehood. Doctors deceive their patients; lawyers make a business of misleading judges and deceiving jurors; politicians deceive friends and enemies;

merchants deceive their customers ; speculators of all kinds stop at no profitable deception in the way of business ; “ yet are they all, all honorable men.” And they are just as honorable and just as honest as the system in which they are acting will permit them to be. Men are better than their institutions ; and liberty is said to be “ the power of man over his accidents.”

Be good ; be honest ; be honorable ; be truthful. Let this be the fact of your being, and it will, as far as possible, be the expression of your doing. There is no absolute rule of an external life but this—mean well, and do the best you can ; and whenever a sacrifice is worth making, make it bravely. Be a martyr, when martyrdom will be the best investment. But you are not to be the slave of punctilios, and forms, and words.

Apropos to pork and Mr. Blossom. You are not only to “ sink the shop,” and avoid allusion to the past or present occupations of persons, but always to avoid offensive subjects. Especially at table do not allude to any matter of possible disgust. As you would not bring upon the dinner or tea table anything which would affect the company unpleasantly, so you have no right to mention it. You must not talk of any sickness, or disease, or medicine, or operation in surgery ; nor of battles and wounds ; nor of the details of personal injuries and deformities ; nor of harsh or repulsive things, calculated to wound the feelings, hurt the appetite, or impede digestion. Eating should be surrounded with beauty, peace, and even hilarity.

Persons who discard animal flesh from their diet, often become very much disgusted with its presence or even mention ; but they have no right to obtrude

their notions upon others without regard to time and place. The vegetarian lady who at a dinner table characterized mince pie as "chopped corpse and apples," lost as much credit for good manners as she gained for her wit. It is better at any time to avoid allusion to the recent relation of the food before you, as the ideas suggested by many popular articles of food are not altogether pleasant. You will do well not to be talking of dogs when people are eating sausages ; nor call attention to cats when the dish is supposed to be rabbit or hare. Also, to skip this paragraph, if you are reading aloud in company, and reserve it for your own private edification.

An author on manners gives as a rule of conversation that "you are never to say anything which any one in the company would have wished unsaid." This is rather a strong negation. There are persons squeamish and particular out of all reason ; and such a rule, rigidly carried out in a numerous company, might narrow down the scope of your remarks to an uncomfortable degree. Try the reverse of this rule—as it is a poor one which will not work both ways. Thus, "Never omit to say what any one in the company would wish to have said." We cannot vouch for it either way.

Young ladies, in the nervousness of a want of perfect self-possession, are liable to fall into an affected tittering or an hysterical "he ! he !" which fills the pauses of all their sentences. You will hear a very nice, pretty girl running on in this absurd fashion : "Good morning, he ! he ! Charming morning, isn't it ? he ! he ! he ! Where have you been this ever so long ? he ! he ! he ! I never expected to see you again ! he ! he ! he ! Poor Mrs.

Thompson! what a sad misfortune that was! he! he! he!" etc.

When you laugh, don't talk; and when there is talking to be done, be sure and not laugh. Smile if you please, and there is occasion for it. You need not look



ABSOLUTELY STUPID.

Of profane expletives, the damns and curses, the oaths, asseverations, and abjurgations of conversation, we have ventured to give an opinion; but there is another class of conversational expletives, classed by grammarians under the head of interjections, such as Oh! Ah! Alas! Gracious! Lor! Bless us! Pshaw! Gosh! Thunder! Jehosaphat! and so on. Philosophers and philologists are rather inclined to the opinion that primitive language consisted altogether in the use of such exclamations; and it is certain that they form a large and well used portion of the vocabulary of many persons. They are luxuries to be used with moderation; and the vulgar and slang additions to the standard collection may very well be left to those whose poverty of language and wit requires such expedients.

When a bevy of young girls get together in a corner, you may look out for a general giggle. Th

cause is a mystery, and all mysteries are in bad taste. You should no more laugh in company, without explaining what you are laughing at, if it is not evident, than you should whisper or express any violent emotion. A gentleman sitting by himself in a drawing-room, with half a dozen girls in a corner all giggling together, presents a very forlorn and pitiable subject for contemplation.

In performing the duties of hospitality, the lady of the house must refrain from any conversation of absorbing interest. To attend to the service of a dinner table, and be engaged at the same time in a "desperate flirtation," or to attempt to pour out tea in the drawing room, with an interesting cavalier at your elbow, is very likely to lead to



DISTRESSING CONSEQUENCES.

"Clear your mind of cant," is the excellent advice of a sturdy old thinker. Clear your conversation of everything like cant. You have a perfect right to your own ideas of religion, morality, and propriety. When your opinion is required, or expected, supply modestly and properly any real demand. But there is no rudeness more offensive

than the obtrusion of your own peculiar notions of sectarian faith. You may very honestly believe that the persons around you who do not belong to your church will infallibly be damned ; but it would be shockingly impolite to tell them so. Fashion and the constitution of the United States recognize the right of any person to be damned, if he chooses to be, and it is highly improper, in a free country, for you to interpose any personal objection. Seriously, differences in religion, and in opinions on morals connected therewith, are personal matters of such delicacy that they can only be broached by asking and obtaining leave. To question a Catholic or Protestant, a Mohammedan or a Mormon, in regard to his peculiar belief, is bad manners ; and to attempt to convert him to your own without his consent, is little less than an outrage. The single and simple rule of politeness is universal toleration.

In all your expressions, endeavor to be clear, smooth, precise, without affectation, formality, or verbosity. Don't hum, and haw ; spacing out your words with an er-er, while thinking what to say. Try and have no tiresome hesitations. Don't begin a story of which you have forgotten the end, or which you remember so indistinctly that you seem to be making it up as you go along. Don't mix it up with " says I," and " says she ;" " I said, says I," and " she said, says she," a hundred times repeated, to make out a clacking volubility, like an alarum clock, which, when once started off, keeps dinging at you until it is run down. Be careful how you start such a talking machine.

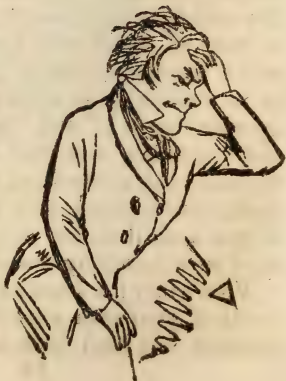
Vain glory ; a boastful manner ; a pompous account of your own exploits, or charities, or great deeds of any kind, is to be avoided. If you have

really achieved something wonderful, you cannot state the fact too modestly. If it is a matter about which you have a genuine enthusiasm, some allowance may be made for you. If for instance you are a naturalist, and have found a new butterfly, you can show it, in a glass case ; or if you are an astronomer, and have actually discovered a new comet, there can be no objection to your bringing it along, holding it carefully



BY THE TAIL.

" Oh ! I was so mad ! " is an expression that involves several absurdities. Mad people are sent to lunatic asylums. You ought not to be obliged to confess even to anger. Violent emotions are not becoming. Well bred people shrink from their expression. All that Demosthenes says of action may apply very well to the strong debates and

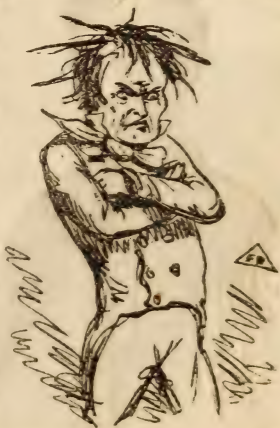
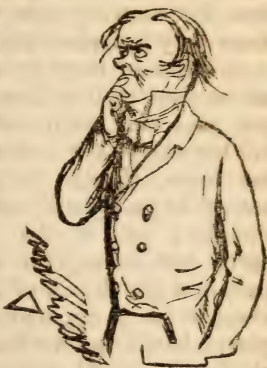


passionate appeals of tumultuous popular assemblies ; but they are not fitted to the polished and utterly self-possessed demeanor of elegant society. Express a sentiment by the most fitting words ; but beware of the corresponding gestures, if you are at all in earnest.

Beware even of those slighter and calmer exhibitions of study and thought, which, however natural, may make you a subject of imitation and ridicule.

And especially avoid the public exhibition of those harrowing emotions, those tragical experiences, and that general, broken hearted desolation, and agony of hair, and arms, and shirt collar, and cravat, common to young poets, artists, and other tremendous geniuses, who find no other way to express the deep and burning inspirations of their souls, and go about making a figure of themselves in this horrible manner.

Those unfortunate individuals who suppose that Byron went to Almack's as gloomy and misanthropic as any of his poetical heroes ; or who



go to the opera, and fancy they must carry the entirely artistic and truly effective manner of the stage into the drawing-room, make a capital, and sometimes very ridiculous mistake.

A queen of tragedy upon the stage may vociferate or sing, with a drawn dagger, and may even stab and kill herself, or her husband, or her lover, if she is jealous enough to justify such an assassination; but if she should carry her conception of the part into the drama of life, instead of being applauded with gloved hands and wet handkerchiefs, she would probably be



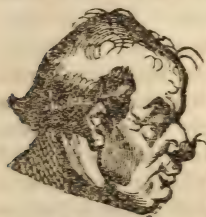
UNUTTERABLE DISGUST.

taken off to the nearest station-house. Such exhibitions in society could have no other effect than to produce general ridicule, or unutterable disgust.

In social intercourse you never ask, or presume to know the age of a woman who has arrived at the mature period of life, and has not passed it. When a lady has passed out of her teens, there is to be no question of age, until she arrives at the point where it

is no longer of consequence, or where she may boast of her years, or even exaggerate their number. A well preserved, carefully dressed woman of fifty may pass for thirty, and one of seventy may, in rare cases, be mistaken for forty, or even less. We have very authentic accounts of women who were considered charming, and even adorable, when past seventy.

If we are not to penetrate the mystery of age, still less must we be inquisitive, or in any way reveal what we may chance to discover of personal defects, or the means used to remedy them.



Mr. Jones fancies that it best comports with his dignity to go bald; and it is his undoubted right to do so. Very honest of Mr. Jones; but Mr. Brown, with not so large an organ of self-esteem, and a little more approbateness, takes unto himself a

flourishing and fashionable wig. If he wishes to have it known, he will undoubtedly make due advertisement of the fact; but it is no affair of yours, and it would be a great impertinence in you to mention it.



False teeth, false curls, a band of hair, in aid of the deficiencies of nature, or to make up for the inroads of disease; a little pearl powder to whiten a sallow skin; a little rouge, to brighten a faded cheek; a little cotton or whalebone, to make out the proportions of an undeveloped or shrunken form; surely no one but an actual cannibal, or

ghoul, or vampire, or some other terrible monster, would make them a subject of gossip or criticism !

Though a *savant* may be permitted to catch a stray comet and bring it to a soiree, very carefully as aforesaid, no gentleman can ever boast of any conquest, intimacy, or favor, of any lady. He may be ever so much of a naturalist, or sportsman, or star-gazer ; this sort of game he must neither exhibit nor boast of. A lady's reputation is a very tender thing, and is not to be attacked, or undermined in any way, by the other sex. Women take strange, and we think sometimes very improper liberties with each other ; but no man can speak lightly of the character of any woman who has a social position. More particularly is it high treason for him to do anything like to "kiss and tell." If it is false, he is a scoundrel. If it is true he is a little worse. No principle of social ethics is better settled than this. A gentleman would be cut into very small pieces, before he would compromise the reputation of any lady, under any conceivable circumstances. A man who would do it, is not to be believed on his oath. So far as men are concerned, every woman's reputation is as safe as possible. If true gentlemen, they will not injure it—if false knaves they cannot, for their testimony is not to be taken.

Never disparage the beauties which another person may find in any object of nature or art, unless you have a special mission to amend his or her taste. Be it a building or a landscape, a picture or a woman, but more particularly the latter, the most you can say is that you had not noticed its perfections. The man looks through some medium of hap-

piness or desire, which makes the object beautiful to him, though indifferent to you.

You are not bound to defend your country or countrymen against foreigners, unless you are a volunteer or drafted into the militia. We have our faults, and if foreigners make a mistake and censure what are really our good qualities, that is their misfortune.

When silence is demanded, there is rudeness in speech ; when speech is demanded, it is equally rude to be silent.

Avoid the horrible, the sickening, the terrific ; you may do an irreparable injury, even through generations, by a heedless display of horrors to persons of sensitive organizations. The newspapers are bad enough, and their influence in this respect, though it may be good on the whole, is to be deprecated in particular instances. Revolting crimes and sufferings are no proper subjects for conversation.

It is generally believed that a married man or woman is not a safe depositary of a secret—that men tell their wives, and women their husbands, who tell them to others, and so on. Still, we find little betrayal of the secrets of our mystic societies ; and as most husbands and wives are quite able to keep their own secrets from each other, why should they not as easily keep those of other people ? The relations of man and wife do not release any one from the prior obligation of behaving like a gentleman or lady. A gentleman will respect his wife's secrets, and a lady her husband's. Neither will ever read the other's letters but by actual permission in each case ; and neither will be any more curious in regard to the private and personal affairs of the other than would be proper with respect to

any other person. The idea that marriage destroys the obligations of good manners and politeness, is a very sad, though, we fear, a very prevalent mistake. A wife is entitled to *as much* deference and respect, at least, as any other lady—to as much *after* marriage as she received *before*. See *Courtship*, etc.

You are not bound to attack every man you meet in society, who differs with you in opinion. A clergyman of another faith; a physician of another school of practice; a politician of another party, may still be a gentleman and a scholar; and as you do not go into society to be preached to, or take physic, or vote, there is no occasion for any controversy. There are times of popular excitement, it is true, when the questions of the day cannot be kept out of general conversation. Discuss them, then, with fairness and moderation.

If you speak the French, or any language, not known to the company generally, use it only in conversing with those who cannot speak English. For two persons, in a company, to open a conversation in a language, foreign to both, is more rude than to whisper. It is an ostentatious rudeness. In a crowd, or among strangers, you can of course whisper, or speak any language you please. Persons speaking in a foreign language are sometimes understood by those they least suspect.

It is enjoined on young persons, as their special duty, to be modest; but it is a vain requisition. Modesty comes with experience, if at all. It takes one a long time to know how little he knows, or how little can be known.

When a person reports to you some scandalous thing that has been said about you by a third per-

son, you are to consider the intent. If the report is made to annoy you, you can resent it at first hand. If in friendliness, you are to consider whether it is true, and can be useful ; and if false, whether it is mistakenly or maliciously so, and act accordingly.

But how act? The member of any society must act as that society requires, or leave it. If you are a gentleman, and live where the duel is a social institution, you must be willing to fight, or quit. These matters seldom come to an actual combat ; and where there is danger of such result, offences are very rare. The next step to war is non-intercourse ; but this, with two persons moving in the same social organization, is very difficult. The most proper method, in case of any offence, whether duelling is customary or not, is to place the matter in the hands of an intelligent and respectable third person, who can dispassionately make the affair his own, explain misapprehensions and little differences, or, in some way, do you justice.

Separation is, of course, a remedy for all difficulties ; but it is a very harsh one. Many persons would rather die than be turned out of their "set." Many do face death, and meet it, rather than incur disgrace. And what is disgrace, but the disrespect and withdrawal of favor, of the dozen or hundred persons who happen to know you? This is all : for the great world outside neither knows nor cares anything about the matter.

As a man of honor, you are to defend the reputation of any person with whom you associate, from any attack whatsoever ; and the reputation of every lady is sacred. What affects reputation is almost entirely a matter of opinion and custom.

The same thing that would increase a lady's popularity in Paris, might ruin it in New York. That which would be quite correct, and not in the least derogatory in New Orleans, would call for social ostracism in Boston. You must not make the blunder of thinking you can associate with people, enjoy the pleasure of their society, and yet leave them to be picked in pieces by any who choose to attack them. All persons who move in the same society are allies, offensive and defensive.

Defence against a scandal, is generally of the nature of the lawyer's, in the case of the broken kettle. "May it please your Honor, our defence rests on three points; firstly, we never borrowed the kettle at all; secondly, it was cracked when we borrowed it; and thirdly, it was whole when we returned it." The defence against an act, imputed as scandalous, would be, that your friend, being a gentleman, never did, or could do such a thing; but that, if he did do it, it was his own affair, what he had a perfect right to do, and nobody's business. In nine cases out of ten this would cover the whole ground, and ought to be perfectly satisfactory.

A perpetual grumbling and complaining, either of the world in general, or of your own personal inconveniences, is not a pleasant humor. It is said to be an Englishman's privilege to grumble; and in the conduct of public affairs he sometimes has sufficient cause; but a critical, censorious, fault-finding spirit, is not an amiable trait; and unless carried to a certain point of drollery, is disagreeable. "Make the best of a bad bargain;" that is, if you must absolutely keep it. It is useless to complain of the inevitable. It is miserably undignified to fret or whine. Barring the wickedness, it is

much better to swear a little and have done. Most people prefer a savage oath occasionally to a perpetual grumble, or a tormenting whine. When it is necessary, and may be useful to complain, do so firmly and in a decided manner ; otherwise let the matter pass.

Never speak to any person of any private matter, which may possibly be disagreeable, before others. If you have censures to make, let it be either alone, or in the presence of some one selected for that purpose. If you meet a man who owes you, in society, you can make no allusion to it. Business has its own times and places ; and ought not to be brought into company, though it is every day among men whose minds are absorbed in stocks, staples, and all the transactions of commerce and finance.

When spoken to, answer properly, and according to the usual and grammatical forms.

"Here you are !" is the property of our friend the clown, whose ancient and prescriptive right it is our duty to guard against intrusion. There is a particular awkwardness in addressing a young unmarried lady, when you do not remember or do not wish to use her name. *Madame*, or its contraction, *Ma'am*, does not belong to her until she arrives at "a certain age." *Miss* is a pretty little term, and used alone, particularly ill sounding. *Mademoiselle* is a very fine designation, if English tongues, untrained in French pronunciation, could ever speak it ; but as it is difficult and pedantic, it is scarcely proper. The escape is to simply say—what you wish to, with no title or desig-



nation whatever. The frequent repetitions of Sir, Madam, and Miss, are always unpleasant.

Never, in speaking or writing, use the abbreviation "Gent." Say "Cove" in preference. "Me and another gent," is the bathos of vulgarity.

It is not quite proper, in speaking to one clergyman of another, to say, "I believe he is in your line."

Clothes are neither togs, toggery, rig, or rigging.

Observe carefully our precepts; study them wisely, and make proper allowance, where, to make them more impressive, we have ventured to give them



A SLIGHT EXAGGERATION.

CHAPTER XIV.

THE ETIQUETTE OF OCCASIONS.



OCCASIONS are constantly occurring which require some knowledge of the etiquette or style of behavior that is considered suitable and necessary in a well regulated society; and the most important or frequently recurring of these we must briefly notice.

People go to church. All places of public worship, except those of the Friends, are now called churches. It is true that our constitution and government recognize freedom and toleration in matters of religion; it is true that we have no legally constituted inquisition; still there is a very powerful one in full operation in every village and every coterie. It is "respectable" to go to church, therefore it is not exactly respectable not to go; and though our governments profess to discard religion, they do not really. Men are sworn upon the Bible. There are chaplains and prayers in our legislatures, and in Congress, and the army and navy. In some states, moreover, people are compelled by law to keep the Christian Sabbath, and may be punished for profanity, blasphemy, or even for simple infidelity.

Our society is, therefore, a Christian society, and,

in spite of the forms and pretensions of our national and state constitutions to the contrary, this is essentially a Christian country, with both a social and legal recognition of Christianity, and differing from other countries in a wider toleration of sectarian differences.

It is etiquette, therefore, in this country, to pay at least an external respect to the forms and services of religion. Your actual belief or faith is your own internal affair. Belief is an involuntary state of mind, depending upon education, or the operation of evidence ; but the external conformity of manners and behavior, which passes in the world for religion, and which may be its outward expression, is entirely voluntary. Internally, religion is the supreme love of the soul ; externally, it is a fashion or custom of society.

Persons of fashion usually attach themselves to the church which is recognized as the most "genteel ;" while men who wish to succeed in affairs depending upon the more general public, join the most popular congregations. These vary in different sections of our country. In New York, the most fashionable church is the Episcopal. To be a member of Trinity or Grace Church, is a sufficient passport to any society. Calvary has its own set ; and St. Johns is of the old, substantial aristocracy. There is also a strong party of old Knickerbocker society, that adheres to the Dutch Reformed. Many also of the most refined and exclusive aristocracy are High Church, or Puseyite Episcopalians, and Roman Catholics.

In Baltimore, the oldest and best families belong to the Catholic Church, being descended from the first Catholic settlers, who came over with Lord Baltimore.

Virginia and the Carolinas are strongly Episcopalian, or Church of England, the "first families" being descended from the English cavaliers. In New England, at the present day, there are three reigning creeds or forms—the Episcopal, the Presbyterian or Congregational, and the Unitarian. The latter, in Boston and Massachusetts, may be considered the dominant faith.

Some of the large sects, so far from being considered fashionable, have condemned fashion and most of its observances and vanities. The Friends or Quakers have made it a principle to renounce and denounce all worldly homages and customs, and all fashions of costume, amusement, and beauty. They do not dress—the solid and conforming Friends—except in an ugly fashion of their own; they wear no ornaments; they go to no parties or assemblies but their own; they neither cultivate nor encourage music, nor art, nor poetry, nor dancing. The Methodists and Baptists, and the more severely puritanical among Presbyterians, more or less resemble the Quakers in these respects.

When the external form of worship is a matter of indifference, and there is no strong bias to any particular mode of religious belief, a gentleman will naturally attend the church he considers most respectable, and join the congregation which is most to his taste, or which may give him the greatest social advantages.

We are not recommending any worldliness, or violation of conscience. We simply state the fact that where there is no powerful religious feeling, drawing persons to particular religious sects; where there is only a general feeling of respect for religion, and still more for the forms of society, such persons nat-

urally gravitate toward those who satisfy their tastes or ambition. They go where there is the finest preaching and the best music ; the most wealthy, elegant, and fashionable people ; where a young man is likely to find the best connection, and the young lady to attract the most eligible husband, and the most proper establishment : and leaving religious convictions out of the question, or supposing no violation of conscience, what is there in all this that is at all unnatural or objectionable ?

In attending church, dress richly and well, but not with extreme gayety. For example, a dark waistcoat and gloves are to be preferred to more conspicuous colors. Church is a dress place, but not full dress ; since ladies do not wear low dresses, nor take off their bonnets, which are as elegant as possible.

Be in season, so as not to intrude upon the sacredness of the occasion. Every person attending church should be in his seat before the service commences.

If you go to a church where you are a stranger, enter the door, removing your hat, and stand quietly, in a serious attitude, until the sexton, or in his absence some Christian in the congregation, invites you to a seat.

Avoid staring about, either at the architecture and ornaments of the church, or the congregation. At the theatre you can carry an opera glass or an eye glass ; but at church, if you are near sighted, it is best to wear spectacles, and not be obliged to quiz either the preacher or the ladies.

Two persons, sitting in a slip, at church, do not sit together, but as far apart as possible. In the Episcopal church, it is customary to either kneel, or

bend forward with the head upon the hand, for a moment, on first taking your seat. A person, not doing so, would be considered "a heathen or a publican;" a publican being one, whose duties require him to wait upon travellers, and who has no time to go to church or understand its observances; except where the Sunday laws are strictly enforced by the public authorities.

The head of the slip, like the head of a room, is the place farthest from the entrance. The ladies, and in the order of their rank, are entitled to the head of the pew: but the ludicrous ceremony of four or five gentlemen walking out into the aisle, to allow some little miss in her teens, a young lady, as "Doesticks" says, "with two flounces on her pantalettes, and a diamond ring over her glove," to take the place of honor, is rather absurd. Still, as many people's lives are made up of attention to such ceremonies, you must conform as gracefully as possible.

In a Catholic church you never turn your back upon the altar; in society you never turn your back to the lady who claims your chief attention; at court, you enter, go through the form of presentation, and "back out" of the reception room, which is a feat requiring some skill to perform gracefully, especially in the long trains worn by ladies on such occasions.

If you sit next a lady, it is proper for you to find the lesson of the day, the service, and the psalms or hymns that may be sung.

In rising, sitting, or kneeling, follow the forms and observances of the congregation. In Rome, do as the Romans do; or if you are too scrupulous, too fanatical, or too ill-bred, stay away. Conformity to

local customs, where no important principle is involved, is one of the common courtesies of life, which it is ill-bred and perfectly ridiculous to refuse.

Thus in oriental countries, where female virtue is protected from even the looks of any man but the husband and master, you are required not to look even in the direction of a lady. In Roman Catholic countries you are required to take off your hat, and in some places to kneel, at the passing of the Host. Englishmen rise, when their national air, "God save the Queen," is played or sung. A gentleman will not offend the prejudices, shock the piety, or give rudeness for the hospitality of any people.

Of course there is a limit. I have thought the courtesy of Col. Fremont's party, in partaking of a dog-feast, with some tribe of Western Indians, rather extreme. But, perhaps they were hungry. Achille Murat, who lived, and perhaps lives in Florida, is reported to have said—"I have no prejudices ; but I confess that I do not consider a turkey buzzard good eating !"

A quiet, serious deportment ; an absence of all irreverence, gayety, whisperings ; a courteous attention to the preacher and the service, are absolute requisites. You should not loll, nor yawn, nor sleep, nor do anything to annoy preacher or congregation. The church is no place for exhibitions of connubial affection, nor flirtations, courtships, or coquetries ; nor for ordinary reading or business. It is presumed that no person aspiring to be thought a gentleman will soil the carpets, or make a spittoon a necessary part of church furniture.

When the service is near its conclusion, be in no haste to leave, as if you had been bored by the ser-

vice, or was hungry. To be hunting for your hat or adjusting your clothing during the solemnity of the benediction, is something short of even a decent conformity. When the service is quite ended, and the organ is playing the concluding voluntary, after a moment of hesitation, retire quietly ; put on your hat when you get fully to the door, and make no greetings in the church.

In the country, it is customary for young men to pass out first, and gather around the door, to see the ladies as they come out. Ascertain, by a little inquiry, whether it is considered necessary to conform to this custom ; and if you find that you can be excused, you will probably consult your own ideas of propriety in refraining from this observance.

In some places, to give your arm to a lady going to or coming from church, is considered equivalent to a public announcement of a marriage engagement. In such a place you will be on your guard ; but you may be sure the young ladies will. They will rather risk breaking their limbs on the most slippery day of winter, than commit themselves to public gossip, where there is no prospect. These follies of local and provincial custom are to be regarded like those of foreign countries.

Respectability and society do not require you to attend church oftener than once on a Sunday. Whatever else you may do must be free from display. A gentleman or lady abroad, walking or riding, on Sunday, do not expect to be recognized. Unfashionable people *dress up* on Sundays ; fashionable people *dress down*, for anything but church, or their private dinner parties at home.

On the continent of Europe, Sunday, afternoon and evening, is a public holiday—a time of rest, re-

creation, and amusement, devoted to sports and pastimes, music, dancing, and the theaters.

Americans now travel abroad so much as to bring home many of these customs. In some houses, and even precincts, the pianoforte is never opened on Sunday, unless for sacred music. In others, the evening is devoted to song. Some prefer a quiet card party, with the blinds closed. A very few Americans indulge in dancing, though it is common in the private residences of the French and Germans.

Whatever your own private opinions or inclinations may be, a certain regard is always to be paid to the opinions of others. If music of a Sunday evening offends your neighbors within hearing, or even those who pass in the street, it had better be dispensed with. There can be no complete independence or individuality in this respect, unless you can isolate yourself from public observation. What no one feels, sees, hears, tastes or smells, can scarcely be any of his business in any way.

In attending ladies to church or any other public place, precede them, on entering, open the pew, and bow them into their seats.

When walking with a lady in the country, if she chooses to sit upon the ground, you are to remain standing, unless she invites you to be seated. You will, of course, give her your hand to assist her in rising; you will, with her permission, assist her in adjusting her dress; you may offer, or she may request you to tie her shoe or lace her boot, which you will do carefully, and with the most delicate observance of propriety. A gentleman should make a lady feel, by his whole manner, that she is entirely safe from the least thought of impropri-

ety in his company ; and so far from his taking advantage of being alone with her to be more familiar, it is there that he should show the greatest delicacy and the most scrupulous respect.

It is true that gallantry may have another code ; it may be true that a Spanish lady would feel insulted, if any gentleman, having the opportunity, was not as familiar in his attentions as she would allow him to be ; but our society has a higher law. It is that woman is supreme ; that man's relation to her is that of servant, protector, guard of honor ; and that any favor must be of her granting.

In carrying your hat at church or elsewhere, let it be under the left arm, or with the bottom turned toward you. Do not let it be supposed that you are passing it around for a contribution. You are to take off your hat in handing a lady to a carriage, to a box at the theater, or to a public room.

When any person with whom you were acquainted dies, you will be expected to attend the funeral. Sometimes printed invitations are sent ; often, notice is simply given in the papers. It is proper that you pay this tribute of respect whenever it is expected. With the English, a funeral is a matter of great state and ceremony. With the Scotch, it was formerly an occasion of large gatherings and solemn merry-makings ; meat and drinks being provided for the mourners in great quantities. This custom of funeral feasts is very old. Shakspeare, in *Hamlet*, speaks of the funeral meats that furnished the marriage festival. The Irish hod-carrier, who could scarcely procure the necessaries of life, will have fifty carriages to follow his hearse.

In the best American society, funerals are growing quiet and exclusive. The Irish processions and

wakes ; the music and banners of public societies ; military funerals, &c., have produced a reaction in favor of less parade. A sexton or undertaker manages everything ; provides coffin, hearse, carriages, and mourners, if required.

Dress in black, and go to the house not quite an hour after the time specified in the invitation or notice, as the procession moves in just an hour.

You are not required to go to the grave, unless a near friend, or in cases where your presence may be a support to the survivors. See at once how this is, how many there are present, and whether your company may be desirable.

In a few days you will pay a visit of condolence, leaving your card if not received. In return, after an interval depending upon the feelings of those who have been bereaved, you will receive a card "of thanks" which is an invitation for friends to renew their visits.

At marriage, all acquaintances cease, to be renewed or not at the option of the married parties. This is an excellent arrangement for many reasons. A gentleman may have many pleasant bachelor friends, whom he might not think altogether suitable company for his wife, nor wish to introduce into the bosom of his family. She may have personal repulsions to them. A man does not marry all his wife's relations, and of course not her acquaintances ; nor she his. They consequently rub out and begin anew, or turn over a new leaf. A marriage may take one or the other into a higher sphere of life than the one to which they have been accustomed, or it may consign them to a lower one.

A gentleman, as a bachelor, with no one but himself to provide for, may live in a style that, as a

married man, with a prospective family to provide for, may not suit his finances. So a young lady, as relative and dependent member of a rich family, may have moved in a circle quite beyond the reach of the more modest establishment she may find it convenient to accept with a husband.

The cards of the newly married couple are sent only to those whose acquaintance they wish to continue ; and no offence is to be taken by those who are excluded.

Therefore, when about to be married (for further notice of which see the appropriate chapter), send your card, with the lady's, to those whom you wish to include in the circle of your future acquaintance. The lady's card will have engraved upon it "At home, Thursday evening, 15th inst., at eight o'clock." They may be sent by a servant, or you may drive round and leave them at the door. They should be sent a week previous to the evening indicated.

Sending boxes of wedding cake, tied round with satin ribbon, is not absolutely necessary. The style of cards will be selected by some friend, or suggested by the engraver. The fashions are constantly changing. In New York, we have undertakers of marriages as well as of funerals, generally the same person, who sees that all things are conducted with suitable solemnity.

If you have received cards, make your call at the time, and within the hours appointed. You will find the bride and groom—the happy pair—returned from the wedding tour, at the head of the drawing room. Approach and make your compliments, first to the *bride*; wishing her much happiness in her new sphere. Congratulate the bridegroom,

and also such relations as may be present. If there are such festivities as music, dancing, or a supper, you will of course remain and partake of them. Otherwise you will pay your respects to such of the company as you know, or to whom you may be introduced by the groomsman, and soon take your leave. When there is no public reception, and the happy couple is absent during the entire honeymoon, they find cards on their return, left during their absence, by those who have received the wedding cards. Cards are then left to signify their return and visits of ceremony made.

At a wedding party, given on the wedding night, the whole company retires early. See further, chapter on Courtship and Marriage.

At a musical party, or in a company where music is introduced, give it attention; and even if you have no ear nor taste—if you think it only noise and squalling—still have the politeness not to manifest your distaste, or to interrupt the pleasure of others. When near a lady who is going to the piano, rise and offer her your arm, and if you can read music, offer to turn the leaves. Try to do it gracefully.

One of the saddest violations of propriety, and even benevolence, is to invite and press a lady to play or sing, and then, as soon as she has commenced, for a part of the company to engage in an earnest conversation.

In large houses, where there are several rooms for company, those who do not wish to listen to the music should leave the room, and all who remain in the vicinity of the piano should be silent and attentive. This is sometimes a severe task, when, for example, the young hope of the house, a snubby little Miss in pantalettes, is screwed up on the

pianoforte stool to play through the Battle of Prague—Battle of Plague—or some long and noisy overture, which, bating a few blunders, and her right hand running away from her left occasionally, she does with the vivacity and grace of a pump, and the perseverance of a hand organ. This is one of the social martyrdoms, but it must be endured. At the next invitation, you can send your "regrets."



In New York, and in all cities and towns that follow its social customs, gentlemen make New Year's calls upon the ladies. They do not vary much from morning calls of ceremony, only that the entire day and evening is devoted to them—that refreshments are usually provided, sometimes in profusion, and that they are accompanied with a freedom and hilarity unknown to other occasions. They often extend beyond one's visiting list. New acquaintances are introduced, but it is optional to receive them afterwards. Old acquaintances that have been dropped from some accident or neglect are renewed. It is a general time of reconciliation, settling of old scores, and opening new ones.

A New Year's call must of necessity be short. A gentleman, though invited to part with his hat and cane, retains them, only laying them down if he takes refreshments. Of course he will be asked to sit; and if he has but few calls to make, and no company is present, he may do so; it is perhaps rather requisite that he should; but he must leave on the announcement of other visitors. We know an estimable Irish lady, who, lately arrived in the country, and having of course not a very large circle of American acquaintances, was still anxious to comply with the hospitable customs of her adopted country. So she set her refreshment table munificently, with beef, ham, boned turkey, pickled oysters, cake and confectionery; not forgetting the wine and liquors, nor entirely omitting a "wee drap" of the national beverage, the inevitable poteen.

Among her first callers were three old countrymen, who took their seats by the refreshment table, and set to work heartily to do justice to the good

things provided. They ate, and talked, and drank, and made merry. They wished her a happy New Year many and many times. They wished everybody a happy New Year. They drank every lady's health. They allowed that it was a great country, and New Years a glorious institution. Making New Year's calls was also a capital way of celebrating it; but somehow, they could not leave that table to make another call; and did not leave it, until they wished everybody a happy New Year for the last time, and with a little assistance went to bed.

A gentleman, unable to make his calls, or all his calls, on New Year's, has the privilege of the week following; but calling the next or the following days, he is likely to find ladies either indisposed from fatigue, or out making their own calls. The happy invention of leaving a card, which saves so much trouble on both sides, is, however, a sufficient performance of his duty; and, having left it, he is put on the list, and is eligible for invitations the coming year.

At Christmas, people do not make calls, but they give festive parties, and make and receive presents. A gentleman must at Christmas, or before New Year's, make some present, if it is only a rose bud, to every near relation or intimate friend of the other sex. Rich and generous people, who have a great enjoyment in giving, make presents of furs, laces, diamonds, watches, and all kinds of trinkets, toys, pictures, and gift books. A present should be in good taste, a desirable thing, more ornamental than useful, though it is well, particularly if given to persons of moderate means, that it should be of use, and even needful. It should be suited to the age and condition of the person receiving it, and to

the fortune of the person making it, as well as to the relations existing between them. The same thing might seem shabby from a rich man, and extravagant from a poor one. A young lady cannot well receive a costly present, except from a near relative, an elderly person, or one of her own sex. A Christmas present must have the return of thanks always ; and some token of acknowledgment, as a cap, a pair of slippers, or a pin-cushion, at New Year's, or on a birth day, is not amiss.

Presents are given for the pleasure of those who receive them. They should not be given away too quickly, nor where it can pain the giver. Some things are to be kept, worn and used ; but others seem to be made expressly to pass from hand to hand, a sort of gift circulating medium ; and so that they are given to those, to whom the original giver would have no objections, it does not matter. They make more happiness.

Some presents may be sold. Money is given to spend ; and valuable things are often given, not that they may be kept, but that they may be parted with if need be. A very rich man, in New York, in the hilarity of a convivial occasion, took a diamond brooch from his shirt bosom, and fastened it in that of a gentleman, moving in the same society, but with more wit than cash. The next day, as sober and stingy, as he had been the night before tipsy and generous, he sought his dear friend with the intention of reclaiming his present, as only a joke. He found him, but not the diamonds.

"Where is that brooch?" he asked ; a little blank at its disappearance.

"Oh ! the diamonds? I am greatly obliged to you ; and appreciate your generosity, I assure you,

but I am a poor man, you know, not able to wear so magnificent and costly a pin; and so, being a little pressed for funds, in fact, I sold it. I was sorry to be obliged to part with it, but I was sure you are too generous to think of that—unless it was to give me another; but if you do and want me to keep it, let it not be quite so valuable.”

In Paris, every body kisses every body, and makes presents on New Year's. Here, what few kisses we have come on Christmas, and on birth-days.

Every lady is supposed to have a birth-day; in France it is your *fete*, your saint's day; and you are the center of congratulations and festivities, and people wish you “many happy returns.” Here a birth-day is often a family festival, in which the more intimate friends and acquaintances of the family take part. Presents are also given to people on their birth-days, sometimes of great value, by those who claim the right to give. Others give little articles of taste, or, what is often the most proper, a bouquet of flowers.

The Theater, commonly, is not a place of much ceremony. Our Opera, even, is not rigidly full dress. Sontag and Grisi were very much shocked at being required to sing to ladies in the boxes and parquette of the opera with bonnets on. In London, the dress portion of the Italian opera and of the principal theaters is full dress, and no lady is admitted with a shawl and hat, and no gentleman, except in full evening costume, whatever that may happen to be. We borrow from Punch, Mr. Leech's representation of an excited snob, presenting himself for admission. His “What do you call this?” tells the whole story.

It is rather better to underdo than overdo many things—though not all. Be modest always where excess verges toward the ridiculous. In compliments, in attentions, in dress, in ornaments, it is better to study the chastened graces of a meek and quiet spirit. And if you have the taste to be perfectly *comme il faut*



"We must insist on full dress, sir."

"Well—what do you call this?"

in all respects but one, do not let a single fault, a single stupid habit, mar the otherwise universal perfection. If you are almost as you should be, resolve that you will be so entirely—the diamond without a single flaw.

According to the ingenious, if not always and altogether veracious Mrs. Trollope, women in the boxes of American theatres were to be seen nursing their babies ; while the men, putting their legs over the railing of the boxes, squirted their tobacco juice at random over the house. We have seen men put their feet over ; but the sovereigns of pit and galleries never neglected to give the admonition of "Boots !" while ladies and gentlemen, wanting somewhat in their manners, turning to sit on the railing, with their backs to the pit, were saluted with the cry of "Trollope !" which soon brought them to a sense of propriety.

In the dress part of the house, and in the vicinity of ladies, a gentleman will do well to remove his hat when he takes his seat. If attending ladies, he will do it, of course, when showing them to their seats. The audience behind him will see that he does not keep it on after the curtain rises.

There can scarcely be a worse piece of manners, or a more palpable injustice, than to continue a conversation while the performance is going forward. Even conversation about the play, explanations of the progress or plot of the piece, are intolerable, especially anticipations of what is coming. Bad as these interruptions are at the drama, they are worse at a concert or the opera, where any one who speaks should be hushed to silence, or compelled to leave the house. You have paid for your pleasure, and have a right to the uninterrupted enjoyment of the music. The singers have a right to your silence, and your applause, if they merit it. In listening to music, *never* beat time with your feet and cane on the floor. A man has just as good a right to throw dirt in your soup, as noise in your music. This is a

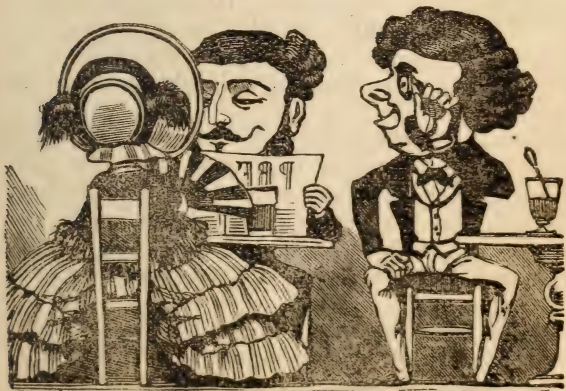
free country ; but freedom is the right to do right, and gives no right to do any one a wrong.

Conduct ladies to their seats. If there are two, you can take your place between them, so as to be able to attend to both, unless some other arrangement of seats will be more advantageous to them. When seats are not secured, gentlemen often surrender the front seats to ladies who are strangers ; but secured seats are usually kept by those who take them. In a private box, the ladies, of course, have the front seats. See that they are provided with the play bill, and an opera glass. You can leave a lady, and still better two ladies, between the acts, to visit any friends you may have, and they may receive calls from gentlemen. In Italy, most of the visiting of society is done at the opera, between the acts ; and ladies also receive calls in their carriages in the public drives.

There is one general rule in attending ladies, on a visit, to a theater, or wherever you may go. It is for their pleasure. Their comfort is to be consulted always. It is for them to choose where to go, when to go, and always to give the signal to leave. Their taste is to be consulted ; and they are to be left alone whenever privacy for any reason be desirable. In attending ladies in the country, or wherever you are liable to be thrown together several hours, as at a pic-nic, it is highly necessary that the gentlemen of the party should at times leave the ladies to themselves, and be ready to take the slightest hint that their absence may be desirable. And always and everywhere, when two persons may probably wish to speak privately to each other, take yourself out of the way, to allow them to do so.

A public hotel is your house for the time being ; but your own room is the only place where you can feel at entire liberty. The public drawing-room is not yours to monopolize with conversation. It is a common visiting place, where to a certain degree you are on visiting etiquette. So the *table d'hôte* has many of the elements of a private dinner party, and at some of our hotels is quite as ceremonious. The ladies, boarders or travelers, come to the table in full dress, and there is all the ceremony of the most fashionable dinner party.

In our large cities, we are growing daily into the Paris fashion of ladies dining, either alone or with gentlemen, at the large *cafés* or dining saloons. Ladies are doubtless fond of admiration ; but they do not commonly like to be stared at too impudently, nor do they care to be too closely inspected while engaged in satisfying their appetites.



CHAPTER XV.

OF VARIOUS RELATIONS.



THE various relations which we sustain to the individuals constituting any society, modify our manners and behavior toward them. There are differences of age, condition, profession or calling, and position, that call for a difference of behavior toward each individual. To understand these different relations, and to be able to adapt our manners properly to each relation, is the perfection of gentlemanly or ladylike accomplishment.

We have, in the variety of these relations, a demand for all degrees of expression, from the most profound deference and respect to our superiors, down to the most condescending affability to our inferiors; from the most familiar love of those who are nearest and dearest, to the cool civility due to a stranger.

These words, superiors and inferiors, we know, grate harshly on American ears. Our own ears are as American as any can be short of the aboriginal complexion; but we have very often, especially in our younger days, been obliged to acknowledge

our superiors; to say nothing of those whom it would be a gross affectation not to consider our inferiors.

We have our superiors in age and its necessary experience—our superiors in political position, since we must look up to the Governor of a State, or the President of the Republic, in their official capacity, even if we could look down upon them intellectually, socially, or morally.

With the most entire recognition of the principle of political equality, and of the fraternity of the race, every man who looks at the moral, intellectual and social aspects of man, must see a gradation of positions and characters, with corresponding duties, relations and manifestations.

The most intimate of the relations of life, that of husband and wife, we shall treat of in a special chapter. It is evident that the more intimate and tender a relation is, the more it must be guarded by mutual respect and courtesy. People who are thrown constantly together, have great need to guard against the carelessness, rudeness, and neglect, liable to spring from such familiarity; and it must be borne in mind that if the relation of husband and wife is a familiar one, it is also one of great delicacy. There is a certain respect due from a woman to the position, and presumed character of a man, which a woman of true tact and delicacy never forgets; but there is also, and still more, the regard which every man owes to every woman, chivalric and even romantic in its character, which the lover always remembers, and the husband should never forget. There can be no better rule for the manners of a husband and wife, than that they should treat each other, in all outward forms, and

in all true respect and courtesy, as if they were not married.

The relations, duties, responsibilities, and courtesies of parents and children, as of all others, are mutual. There is no relation, not even that of master and slave, without a full reciprocity. It is a curious blunder to suppose that children owe everything to their parents. A child is brought into the world, without his wishes being consulted, and often under circumstances that would have seemed very repugnant, and which he would have peremptorily declined, had he the power to do so. Parents owe something to the convenience, well being, and happiness of their children, and have no more right to bring a human being into bad conditions, than they have to take one already living, and force him into such conditions. It may be very seriously doubted whether a parent is not guilty of as great a wrong in bringing a child into a state of hardship, ignorance, and disease, as a kidnapper would be who should steal a child and reduce him to similar conditions.

A child owes its parents obedience for wisdom, in its birth and nurture; love for kindness and culture; respect for mental and moral superiority; deference for courtesy. It does not owe nothing for nothing; and the mere fact of physical parentage may be very little to be grateful for. Nay, in point of absolute justice, it may merit a very different feeling from that of gratitude.

Still, human instincts triumph over much that is evil in circumstances and conditions. It is natural for children to reverence and love their parents, because it is natural that parents should be worthy of reverence and love.

Harshness, tyranny, despotism and cruelty, on the part of parents, toward their children, belongs to savage or barbarous conditions. Few children, born at the present day, are beaten or in any way cruelly punished, except among the rudest and least cultivated people. Solomon is either less respected than formerly, or his proverbs find a new interpretation. The most beautiful and the best behaved children we know, have never been beaten by their parents. In their infancy, they have needed constraint, and at times, what amounted to punishment, but never blows; and the spirit of love and kindness, with children, as with animals, is found by actual experiment to be better than the rod. There may be children who need whipping, possibly; I do not say positively that none such are born; but I do very positively aver that none such ever ought to be.

As the parent soweth, so shall he also reap. The parent who is wise, firm, patient, kind, and loving to his children, will be rewarded with respect, gratitude, and affection; while folly, petulance, or a stern, morose disposition, cannot fail to alienate the love that springs spontaneously in the heart of every child whose parents love him and each other.

In those rare, it is to be hoped, and most unfortunate cases, where the parents do not love each other, the child will probably be born with a natural repulsion to one or the other parent, which it may not be possible, in all its life, to overcome. It is useless to oppose these instincts, which spring from natural causes. Such repulsions, when they do exist, must be borne with patience, and overcome, if at all, by extraordinary kindness. There is a science of Hereditary Qualities, full of curious

facts of this character, having important bearings upon all social questions.

A parent will do well to treat his children with a certain respect, as well as with great kindness. Your child is in a certain intimate relation to you ; but he is also a human being, with rights, relations, and duties. You have no right to impose any despotism upon him, simply because he is your child. His rights, so far as they extend, are just as sacred as your own. A father is not a tyrant ; his rights are bounded by his duties. It is his duty to educate, and to a certain extent to provide for, or at least enable his child to provide for himself ; but he has no right whatever to control the whole life and destiny of a being, because he has caused his birth. He cannot rightfully control his affections, his pursuits, after the period of manhood, his career or his fortunes. The assumptions of many parents, especially of the rich, and those in high positions, are in the last degree tyrannical.

But when parents forget their own duties and responsibilities, or assume more control than is founded in any right, public opinion demands a certain filial respect, if not obedience. There may be, very rightfully, a firm opposition to parental despotism. No young man should have his life, and no young woman her affections, sacrificed. Still, even the wrongs of a parent are to be borne with a patient dignity ; and, though resisted, they are not to be revenged.

The courtesy between parents and children, where they live in harmony, is not stiff and formal. It is tender and affectionate. A young Miss will like better the tenderness of papa than the more formal name of father. A boy, if his impulses are not

checked by a cold heart, or a puritanic faith, will always be fond and loving to his mother. There should be in these relations just enough of ceremony to check intrusion, and to moderate those expressions of love, which seem only the more deep and pure, when there is a slight restraint upon their passionate abandonment.

A daughter, whenever it is possible, should prefer her father's arm to any other support; and one of the most beautiful sights is to see a noble, gallant boy paying the most chivalric attentions to his mother.

There is sadly too little of all this in our country; too little affection in family relations; too much harshness and coldness on the part of parents, producing a corresponding carelessness and neglect from the children. The springs of happiness are choked up in many homes, which would flow if there were more freedom. The isolated household is too often what Fourier has characterized as "a domestic hell." Fathers and mothers who read this book, you have sources of happiness in the love of your children for you and for each other, beyond any fortune you can ever accumulate, and which no money can ever purchase you!

The rights of individuality and privacy, between parents and children, are to be specially cared for and guarded; because, from the very nearness of their relation, they are more liable to be invaded. No child should venture to intrude upon the time, or into the room or private affairs of a parent; and the parent should assume no such right over a child further than may be a necessity of parental care.

It is probably not needful to remark that the titles Old Man, Old Fellow, Old Boy, the Old Woman,

the Old Gal, are not the polite designations for one's parents. Governor is a little slangy.

The brothers and sisters of a family stand upon a footing of equality. Boys cannot too soon recognize the gallant deference they owe to the other sex, and their sisters are the very ones to whom, next to their mothers, it should first be paid. Why a young man should neglect his own sister, to pay his attentions to other girls, not half so beautiful or worthful, I could never see; nor why brothers and sisters should so often be cold and unloving to each other. There is surely something wrong in the domestic system that produces such results; for by the instinct of nature, the holiest love in the heart of youth, next to that for a mother, is the affection he entertains for a sister; and this affection many sisters have rewarded with the unselfish and loving devotion of their whole lives.

Brothers and sisters may be kind and loving, without intrusion or that sort of familiarity which is popularly said to breed contempt. If some people are too proud of their own relations, far more do not give them their relative value. "Our Joe" may be a term of endearment, but it is likely to be one of under-estimation; while "our Sal" is not a brotherly appellation by any decent possibility.

A teacher stands, in some respects, in the relation of a parent. He is to be treated with just as much reverence and affection as he inspires. A kind, affectionate, faithful teacher—faithful to a true relation, and not merely to a mercenary engagement,—is entitled to much friendship and esteem, and may even inspire a tender love. Be true to every true sentiment, and conform also, in outward respect and formal politeness, to whatever the relation re-

quires. It is best, in these every day relations, to keep the forms of respect unbroken. It is very easy then, if any estrangement occurs, to simply keep up the customary politeness of intercourse—much easier than to return to it when it has been abandoned.

The larger a school, the more varied, and less natural or genuine, the relations between teacher and pupils, the more necessary are forms and discipline; while in an army or on a ship, where there is no true relation of attraction between officers and men, but only a bond of force, and duty, discipline, and a strict adherence to all the forms of etiquette, becomes of the first and last importance.

The child will do well to be respectful to his parents; the pupil *ought* to be so to his teacher; the soldier *must* be so to his officer.

A guardian may be merely a business trustee, or he may assume the relation of parent. He is entitled to whatever love he can inspire and to all the respect due to his relation to his wards. A relation who takes the place of a deceased parent, should receive a treatment careful, considerate and respectful, in proportion to the lack of filial love. In all such cases, where there is less familiar love, there must be more studied deference, and this on both sides. Love is the fulfilling of the law; love performs all duties, overlooks and forgives all faults; and wherever in any near relation there is any lack of love, we must find the best substitute we can in politeness and kindness of manner.

Young persons are rather inclined to consider teachers, particularly private tutors and governesses, as their natural enemies. A state of warfare has, doubtless much excitement and glory, but also

great suffering. Is it not better to be friends with those whose business it is to teach us how to live? Those who adopt such professions are commonly entitled to much sympathy and good treatment. I never could understand how beautiful and accomplished girls, so tender and romantic as they sometimes seem, can pinch their governesses black and blue. What will they do to their husbands?

From the Christening to the Funeral, we who enjoy the various blessings of civilization, are brought into relations with clergymen. Even barbarians and savages have their priests, so that the priesthood seems rather a universal human institution, than an offspring of civilization; and Christianity is but one of many forms of its development.

The claims of the clergy upon our respect, deference, and even reverence, are of no ordinary character; and these claims, if not repudiated, are to be acknowledged and honored. A clergyman is either what he claims to be, a reverend man of God, an ambassador of Heaven, a mediator between the Almighty and his children, and to be treated with all the respect due to so high a function and so holy an office, or else he is an impostor; self-deceived, perhaps, and quite honest in his pretensions. Those who admit the former character, have no excuse for the least irreverence or disrespect. Those who may suspect the latter, and who do not recognize the reality of clerical assumptions, may still respect the honest belief of a religious teacher, and the office and position of a high public and social functionary. In the one case your own faith and convictions require that you be deeply reverent to the "Man of God;" in the other you must still pay

a gentlemanly deference to the forms of society, and the belief of those around you.

It is considered improper to swear, or be drunk, or to use coarse and indelicate language in the presence of a clergyman; to give him any insult, which he is withheld by his position from resenting, to challenge him to fight, or to play cards, or to invite him to go to any profane amusement. It may occur to the reader that a gentleman or lady will scarcely do any of these things in any case. We cannot help it—we only state the well-recognized fact that these things are an insult to “the cloth.” On the other hand, a clergyman, in all his ministrations, will do well to temper his zeal by discretion, and cultivate the utmost suavity of manners. Let supply follow demand, in religion, as in trade. When advice and exhortations are forced upon unwilling ears, they are seldom of any service. The clergyman who intrudes his function and his exhortations out of season, does himself and his cause an injury. There are few impertinences more annoying than religious ones.

An occurrence at the death-bed of the late JOHN C. CALHOUN, who, whatever may be thought of his political and social theories, was a man of eminent purity of character and life, is a strong case in point. The aged statesman, in his last moments, with the full possession of all his faculties, and perfectly conscious and calmly prepared for the change before him, wished to be alone, with his own thoughts, or to see only those who were nearest; and he gave orders that no others were to be admitted. The bell rung, and a young Episcopal clergyman presented himself, and asked to see Mr. Calhoun.

"You cannot see him," said his secretary. "He does not expect to live but a few hours, and has given strict orders that no stranger be admitted."

"Is his end so near? Then there is the more reason why I should see him at once. Say that I am the Rev. Mr. ———, and I wish to talk with him about the concerns of his soul."

The secretary took the message.

"No!" was the stern reply. "Why am I annoyed at such a time with this impertinence, from a young man, on a subject I have been thinking of all my life? I will not see him."

Mr. Calhoun was a most courteous and amiable man; but there are occasions when patience ceases to be a virtue.

Many persons make a point of treating the professions alike. They entrust their business to a lawyer, their health to a physician, and their souls to a clergyman, with the same simple reliance and blind faith. In each case they live or in the system in which they have been educated; and they alike obey with implicit confidence these time-honored social functionaries of law, physic, and divinity.

Protestantism has made some heavy inroads into priestly influence, in demanding and teaching the right of private judgment in matters of faith. The principle has been carried into politics, morals, law, and medicine, until people are beginning to question governments, institutions, statutes, and forms of jurisprudence, and the most ancient modes of medical practice.

Etiquette, however, demands that, having chosen your lawyer, you implicitly trust your affairs to his management. Any interference with him, or any action on your part without consulting him, is ill

manners. In the same way, having employed a physician, of whatever school, you give your case into his hands, follow his directions implicitly, and take whatever medicine he orders. This is alike the rule of etiquette and the dictate of common sense. Give any information in your power ; make, if you please, any suggestion ; but having engaged what you suppose competent professional aid, courtesy requires that you, in good faith, attend to the prescriptions ; or, discharge your physician.

Having engaged a clergyman, a lawyer, or a physician, in any case, you are not at liberty to consult any other, except with the consent of the first. No professional man will knowingly be a party to such an interference with another's business, nor permit it with regard to his own. If you get an incompetent parson, attorney, or doctor, you cannot have another, except in consultation with him, unless you discharge him entirely, and put the case into the hands of another. Bearing these things in mind, you have only to treat professional men in society as private gentlemen ; and, out of the round of professional duties they wish to be considered as such. It is true that clergymen wear a sort of uniform, that they may be known and respected accordingly, and have certain privileges to which they consider themselves entitled ; but this is of doubtful propriety. An officer of the army or navy goes into society in citizen's dress, though he is introduced by his title ; but the captain of a merchant ship, when on shore, dresses as little like a sailor as possible, and wishes always to be called Mister, though he is always to be addressed as captain at sea. These rules indicate the etiquette to be observed by professional men in their intercourse and relations with each other.

A clergyman is introduced as the Reverend Mr. So-and-So. A physician is in this country usually called Doctor; Judges, Colonels, &c., have their titles; but these things are not in the best taste, and will gradually disappear.

Ladies are sometimes designated as Reverend Mrs. Smith, Mrs. Captain Scott; Mrs. Dr. Jones, Mrs. Judge Evans, and even the Honorable Mrs. Boodle, when their husbands have chanced to be members of some Legislature. We confess to a poor opinion of these lady Reverends, Doctors, and Judges, at second hand. With the ladies who are ordained clergymen, who take degrees of M.D., and who are preparing to enter the legal profession, and embark boldly in politics, it is another affair. They are entitled to all the honors they can win; but we do not see that the fact of a lady being the wife of a Captain in the militia, gives her any claim to the title. Man and wife may be one in law; a lady may be half, and even the better half of her husband, without assuming the professional designation, which, however proud he may be of it, is still less than the title of gentleman.

There is another class of professional people we sometimes encounter in society, and the proper treatment of whom may be a matter of consideration. We mean authors, editors, artists, musicians, &c. These people, with the exception, perhaps, of editors, are apt to be sensitive, irritable, and *exigant*. They are to be treated with corresponding delicacy. You are presumed to be familiar with the writings of an author, with whom you find yourself in company; yet it may not be well to speak too directly of his works. An apt quotation, or a delicate allusion may be managed; but the best

compliment is a certain deference, a consciousness of being in the presence of genius and notability, and a not too obtrusive attention.

When you invite a literary celebrity or man of wit, do not let it be too evident that you have secured him as a lion or a performer, to amuse you and your guests. The lady who sent her little daughter to a gentleman, with her compliments, to inquire if he was not going to say something funny pretty soon, needed some instructions on this point of breeding. When professional musicians or singers are invited as guests, they are not to be asked to play or sing. It would seem, at once, as if they were invited for that purpose; and they would be justified in sending in a bill for their services. They will volunteer to please the company, and themselves, if they choose; and if they are at all amiable, after others, amateurs, have had their turn, they will do so.

At aristocratic parties, where professional people are engaged, they do not mix with the company; but receive such attentions as may be tendered. They have refreshments or supper by themselves, and, retiring early, they receive then, or the following day, a suitable remuneration for their services, agreed upon or understood.

But when professional people, artists of any kind, are invited as guests, they are to be treated a little better than other people, and without the least obtrusion of the fact that it was their artistic, rather than their personal character and reputation, which made their company desirable.

Editors, by which we mean the conductors and principal writers of newspapers, scarcely ever escape the constant obtrusion of their profession, and they

are, perhaps, a little apt to make it too apparent in their own conversation. Their position is novel, and unsettled. They do not know precisely where they stand, nor what is their real place in the social scale. They do not claim too much—they can scarcely claim a higher place than will eventually be awarded them; but they are not willing to await the justice of time and progress.

The editor of a paper, which is the vehicle of facts, and the organ of opinions, for hundreds of thousands of readers, compares his position and real work and influence in the world, with that of some dull preacher to a little congregation; some lawyer practising chicanery in petty courts; some doctor dealing out pills to credulous patients; some merchant deep in the hide and tallow business; and he is not inclined to yield them social precedence. But all he has to do, is to simply be a gentleman; and his true position will adjust itself.

Persons connected with public journals have sometimes committed the error of giving too wide a publicity to the private affairs of society; but they have oftener erred much more on the other side, in allowing themselves to be used to gratify a feverish and foolish thirst for notoriety.

A poet, in a small circle, composed mostly of persons of literary taste, may be asked to recite a poem; an artist to show his sketches; but in a large or mixed company the occupations of all persons are kept out of sight. There may be sculptors or bricklayers, poetesses or milliners—in company they are only ladies and gentlemen.

There are other persons to whom a lady or gentleman should be especially polite. All elderly persons; the unattractive; the poor, and those

whose dependent positions may cause them to fear neglect. The gentleman who offers his arm, or gives his time to an old lady; or asks a very plain one to dance; or attends to one who is poorly dressed, never loses in others' estimation or his own. A debtor of any kind is to be treated with particular courtesy.

Be very polite to any one with whom you have a quarrel.

Treat a discarded lover or a forsaken mistress with extreme consideration.

Be more than usually kind to any one of whom you have heard some scandal, or who is under any cloud of social misfortune.

These seem to us to be Christian principles; they are surely rules of the highest breeding.



CHAPTER XVI.

EXPRESSION OF SENSES AND FACULTIES.



o treatise of this kind can be entirely methodical perhaps, but at the same time no one can be complete which does not at some point take a comprehensive and analytic survey of the human character, senses, faculties and passions, of which all manners, all behavior, everything we do, is but the language or expression.

We have spoken already of the rights of the senses not to be outraged or abused ; the right of the eye to enjoy beauty and avoid deformity ; of the ear to hear sweet and melodious sounds, and to be free from harsh and discordant ones ; of the olfactory organ to smell none but pleasant odors, and not to be inflicted with all the horrible and disgusting effluvia of civilization.

There is also an etiquette of the senses, not less to be regarded than their rights. A man may be very impudent, and very insulting with his eyes ; he may be very intrusive and annoying with his ears ; he may be extremely offensive by an inquisitive and impertinent use of his nose.

“ A cat may look at a king ” is a proverb quoted to justify many impertinences. It is not a question here what a cat may do, but what is proper for a

lady or gentleman. There are times when a look is an impertinence, and a stare an insult. The rule is imperative, that no one should see, or, if that is impossible, should seem to see, or to have seen, anything that another person would choose to have concealed ; unless indeed it is your business to watch for some misdemeanor. It is a great temptation, I am perfectly aware, on a wet day, to turn and look at a pretty ankle. Probably there *should* be no objection ; but if there probably is ; if it is in the least degree probable that you will distress a lady by so looking, you must submit to the privation. When our elegant demoiselles, conscious of handsome limbs, pretty boots, and the most elegant flesh colored silk or thread stocking that money can buy, come out on a wet day for no other purpose than to display this natural and artificial finery, it is another affair. But when the eyes are used for watching over others—for purposes of espionage, and its attendant despotisms—for intruding into the lives, and acts, and correspondence of others,—they may commit the gravest wrongs. Some of these we have already noticed. The eye has a stern and potent command over the lives and actions of many.

In our dramas often, and in the French novels always, we believe, people who are presumed to be well bred, peep and listen. They see what they were never intended to look at ; they listen to what they were never intended to hear. There may be circumstances—a robbery, a murder, treason, or some equivalent outrage—which will justify a resort to such expedients ; but an honorable man never wishes to use them, and never does when he can possibly avoid it. An English or American gentleman or lady, if they by accident were to see or hear

what was not intended for them, would instantly and impulsively turn away. When Cæsar took the letters and despatches of his great rival Pompey, he is said to have nobly and magnanimously committed them to the flames without reading a line, though Pompey was his enemy, and a knowledge of his plans and adherents might have been of much consequence. It was the act of a gentleman, and of a very noble Roman.

Under any ordinary circumstances, it is not allowable to leer, to wink, or to say anything with the eyes which it would not be entirely proper to say in so many plain words ; and this rule applies to all grimaces, gestures, signs and signals whatever. Talking with the fingers, and other free masonry of signals, is the same violation of good manners, as whispering, or speaking in a foreign language.

The ears may be offended by all uncouth noises, as whistling, drumming, humming, and particularly noises made in eating, which carefully avoid.

The faculties and passions have their rights and wrongs ; their true and tasteful, as well as their false and repugnant expressions. We follow the Phrenological order, as both the clearest and the one most popularly known.

Vitativity, if we admit such a faculty, has something to do with etiquette. In the age of chivalry, many a life has been sacrificed, rather than violate some decorum. It is on record, that a bow, on the battle field, once saved a man's life ; as but for his seasonable bow, a cannon ball would have taken off his head. Doubtless thousands of lives have been saved by the influence of politeness, manners, and address, in diplomacy, by which wars have been prevented, and peace restored Honor, reputation,

social position, are often stronger motives than love of life.

Alimentiveness is reckoned a distinct and primitive faculty. To eat coarsely or too much—to eat at improper times and places—to eat regardless of the rights of others, are all grave faults of manners, and unbecoming a lady or gentleman. The member of Congress, who ate sausages in his place in the House of Representatives, was “out of order.” Eating in the streets of a city, or in any fashionable assembly, is improper. You may eat to a certain extent, and of suitable viands, in a rail-road car. Pea-nuts are eaten in the pit and galleries of certain theatres, but those who take this method of enjoying the legitimate drama, have the same excuse as the fellow who disregarded the usual injunction against smoking abaft the wheel in a steamboat—the notice did not apply to him at all, as he had not the slightest claim to the designation of gentleman!

You, who may wish to be put in that category, must go out for your lunch. It is best not to eat peppermints, peanuts, or anything that will taint the breath with vulgar odors. In eating anywhere, except at a railway station, finish before you leave the table. There can be scarcely a grosser exhibition of vulgar manners, than for a lady to walk from a table, chewing, swallowing, and licking her *chops*.

Never intrude on people at their meals. Never presume to take a seat near your most intimate friend at a public table, or in an eating house, without a decided invitation. Never sit so as to see people who are eating, unless requested to do so. Carefully avoid intrusions at all times, and particularly at meal times. Have no exclusive dishes at a

public table. No hotel keeper should allow it. It is bad manners to fare better than others. Eat no dainty in company, unless you can give a share to all who wish it. Wine, at hotels, is always private; and you will not make the mistake of helping yourself to what you have not ordered.

Amativeness demands a special chapter, and is treated of in that devoted to the delicacies and etiquette of Love, Courtship, Marriage, etc.

Philoprogenitiveness has received some attention in what we have said of the relations and mutual obligations of parents and children. It is a faculty subject to great disorders. Children, spoiled by an inordinate love and indulgence, are the pests of visitors. Their personal intrusions, rumpling and daubing dresses, their noisy exclamations, their indiscreet gossipings, their alarming outcries, are all gross violations of good manners on their own part, and on the part of the fond, indulgent, but really very cruel and selfish parents, who permit them to grow up in the perpetration of such horrors.

On the other hand, children are almost universally intruded upon, their rights violated, and their pure instincts disregarded and destroyed. A child should never be compelled to approach or receive the caresses of a person to whom it is not spontaneously attracted.

Of two persons of nearly the same age and appearance, seemingly equally attractive, a child too young to walk or talk, will go readily and eagerly to one, and strongly reject the other. This is not for nothing. There is some good reason in the natural instincts, or attractions and repulsions of the infant, and they should be respected. A child may and ought to be restrained from all active

rudeness and intrusive familiarity, but should not be compelled to give or receive expressions of affection, in which, at every age, there should be the utmost freedom, consistent with order, or the rights of others.

Combateness has its etiquette. Witness the ceremonies of the duel. The first thing after an affront or an insult, or any injury demanding satisfaction, is in the politest manner possible to present your card to the person offending. It is a demand for an apology or satisfaction. If an apology can be given; if the offence was unintentional, or hasty and regretted, it is given on the spot, and with the utmost politeness. Otherwise, cards are exchanged. There must be no blustering, bullying, or any exhibition of anger, but everything calm and dignified, and, above all, ceremoniously polite. If the challenging party, you find your friend, and consult with him on the terms of the challenge. This must be as politely and elegantly written as possible. It must be delivered and received with all courtesy. Your second will be formally introduced to the second of the challenging party. You meet your adversary, you fight, you kill or are killed; and all without one word or act, which is not characterized by the most gentlemanly politeness.

Even in the ring, where men beat each other's faces to jelly with their fists, they bow to each other and shake hands in the most gentlemanly manner possible.

The ill-mannered manifestations of this faculty are quarrelsomeness, a testy temper, bullying, boasting of courage and prowess, and a contentious, disputatious spirit, which is utterly opposed to the calm and gentle breeding of a truly gentlemanly spirit.

On the other hand, a want of this faculty may render one too tolerant of impositions and intrusions. Assume the true spirit of a man or woman of courage. There is no worse social reputation than that of being a poltroon, a coward, and a sneak.

The low and brutal exercises of combativeness in dog fights, bull baits, and pugilism, are sufficiently unrefined.

Destructiveness, as manifested in its highest expression, in the art of war, is full of etiquette ; and those who are commissioned to destroy each other, exchange the most gentlemanly courtesies on every convenient occasion. It violates good breeding in exhibitions of spite, malice, slander, violent anger, and rage ; in tearing, breaking, or damaging furniture, books, pictures, &c. Some persons have the faculty of ruining everything they touch ; they tear, rend, smash, and crush things. They lean back in chairs until they break them. They whittle tables and benches.

Cruelty, in whatever way exhibited, to men or animals, to individuals or classes, is ill-manners. We have grave doubts of the gentlemanliness of killing small and innoxious animals, for mere sport. We do not well see how a tender hearted lady can tolerate a man who shoots the beautiful and beneficent song birds, those embodiments of beauty, melody, and bliss. The chase is called a noble sport ; a gentlemanly diversion. Even ladies sometimes engage in it. It has fine accessories of exercise and sylvan enjoyment, but the part that consists in riding fine horses to death in pursuit of a forlorn fox, or timid hare, or agonized deer, seems to us too inhuman to be altogether polite.

Adhesiveness—the beautiful sentiment of friend-

ship, which appears to be at the basis of our social attractions—has, of course, its rights and its perversions. To be friendly is one of the first of social duties; to enjoy the pleasures of friendship is one of the first objects of society. Adhesiveness is the attraction which draws and binds together congenial souls.

But friendship has its clear and well defined boundaries: and whenever a friend encroaches upon the rights of the individual, he becomes unmannerly. "If I can't take liberties with my friends, with whom can I?" you ask me, quoting a favorite proverb with impertinent people. You ought to "take liberties" with no person whatever. To "take liberties" always means to do some very improper thing. The way to make friendships lasting and happy, is never to violate the principles of courtesy or good breeding with those you call your friends. They are entitled to as good treatment, to say the least, as other people—yet they often get the worst.

The errors of adhesiveness are its mawkish parade of caresses; the huggings and fondlings of young misses; the bearish rudenesses of overgrown boys; and the intrusions and impositions of persons who, under plea of friendship, make themselves our persecutors and despots. "Save me from my friends!" is a classic proverb. "Call you this backing your friends?" indignantly asks one of Shakspeare's heroes. Friendship is an excuse for a thousand impertinences, injuries, robberies, and outrages. Your friend fails to keep appointments; borrows your money and never pays; destroys your credit; wins your mistress; gets your office; mismanages your affairs—all in friendship.

Inhabitiveness, the sentiment of home, or patriot-

ism, takes on at times the perversity of contemning and ill using all persons not born in the same vicinity. The good lady who wondered how anybody could live *so far off* from her domicile, is a proverbial instance. True politeness is cosmopolitan. It goes like sunshine around the globe. Like the ocean, it encloses all continents. Like the atmosphere, it envelops all humanity. There is nothing narrow or sectional in any great thought or love. All true and truly noble things are universal. The Englishman who drives over Europe or America with his nose turned up in scorn of everything that differs from what he finds at 'ome, is a notable specimen of bad manners and stupid conceit. All national prejudices betoken a narrow spirit, and their expression is often the height of insolent vulgarity and ill-manners. The most intelligent gentleman is the most free from such perversities.

Self-Esteem is, in its proper action, supported and modified by the neighboring faculties of its own group, the foundation of dignity, self-respect, self-assertion, and that noble pride which scorns every mean and ungentlemanly action.

A person destitute of self-esteem is constantly liable to fall into some vanity, imitation, or excess, which makes an unpleasant impression upon others. A man who is so meek and humble as to defer to every one—who is wanting in self-appreciation and self-respect, can scarcely have the bearing of a gentleman, or hold the rank of one in any general society.

The other and more offensive extreme, which shows itself in air, gesture, tone, and conversation, is a haughty, self-sufficient, supercilious pride, which is a general insult. This is the pride which goeth

before destruction, and the haughty spirit which must have a fall, since all must inevitably conspire against it. The pride which scorns the good opinion and the rights of others, can bring nothing but contempt and mortification upon its possessor.

Approbateness is the special faculty of good manners and an amiable deportment. A desire of the good opinion of others is the natural check and



APPROBATIVENESS LARGE.

balance of our own self-estimation. It is the foundation of the love and all the arts of pleasing, and the main-spring of social success. It seeks approval, fame, applause. Its excess or perversity is an inordinate vanity, which manifests itself in a thousand ridiculous follies ; an insane desire for notoriety for its own dear sake ; an undignified regard for the opinions of others ; a perpetual fidget about what Mrs. Grundy will say. Pride is a vice that provokes hatred ; vanity is a folly that causes ridicule and even contempt.

Excessive or disordered approbateness causes a mean submission to even the basest public opinion, a foolish surrender of personal rights, a cowardly apprehension of censure or ridicule, a morbid craving for popularity, and petty social distinctions. Its faults are less offensive to others than ridiculous in themselves.

Conscientiousness, small, or paralyzed in its action, may leave the individual to inflict all the wrongs and outrages of dishonesty. The conduct of the true gentleman—and that of a lady is, with slight modifications, the same—must be founded upon justice, or its other and prouder name, honor. Any dishonorable act—any dishonest one—any one which is opposed to the principles of justice, or the rights of any being, is a breach of good manners.

But a warped and morbid conscientiousness is, perhaps, as bad in its results, as the lack of such a faculty. Does any one doubt that all the horrors of religious fanaticism ; the torturings and burnings of the inquisition ; and all those assaults upon individual rights, from the dark ages of the past, to the blue laws and puritanical persecutions of more recent times, were done in all good conscience ? Saul

was educated a gentleman ; but it was a rude and ill-mannered thing, a violation of every principle of good breeding for him to assist at the stoning of Stephen. All bigotry, of whatever kind ; whether it burns a brother man at the stake in this world, or dooms him to torments in the next, has in it the elements of a discourteous spirit. We controvert no creed—it would not be polite for us to do so—we seek only to characterize the workings of a morbid conscientiousness, which seems to us opposed to that charity, and justice, which should preside over the relations of human society.

Firmness, while it sustains the dignity of a true pride ; while it gives consistency and perseverance to the efforts of an intelligent approbateness ; is a fine element of a gentlemanly character. To be firm, steadfast, reliable, always to be depended upon, never vascillating, uncertain and contradictory—these are truly respectable and excellent traits. But a conceited opiniativeness ; a mulish obstinacy, a dogged perseverance in wrong, a persistence in stupidity, are elements of character than which few are more unamiable or more annoying. Firmness in right is heroic ; stubbornness in trifles is mere donkeyism ; persistence in wrong is utter depravity—and also very bad manners ; if, indeed, we can make any such distinction. The vascillation, weakness, and utter unreliableness, of a lack of this quality, produce violations of good behavior, more annoying even, than those caused by its excess.

Reverence, or the instinct, or sentiment of respect, veneration, and adoration, is active in all persons who regard the forms and relations of society. Upon it is founded, reverence for parents, teachers, and superiors, loyalty to sovereignties, and obedi-

ence to laws and institutions. It is the organ of Order, in politics, religion, and society. Its excess leads to various fanaticisms, and a slavish subserviency to rank, wealth, or position; which is the essential of the most vulgar "snobbery." In England, reverence is large, and active in particular directions. It is a very sturdy Englishman, who will not take off his hat to a lord, be his lordship ever so stupid or ridiculous a person. The error of excessive or ill-directed reverence, scarcely runs into other ill-manners, than an undignified obsequiousness and humility, which are annoying to every person of sense.

On the other hand, the lack of this sentiment leaves the unhappy individual open to all the blunders and outrages of impudence, presumption, buffoonery, and all the impertinences of those terrible characters of whom it is said in the scriptures, that "they neither fear God nor regard man." Such a man might be expected to salute the Emperor of all the Russias as "Old Nick!" to offer to kiss Queen Victoria; to slap the President on the back, call him "Old Hoss!" and insist upon his going out to take a drink. From such persons, you are never safe; they are the terror of every company. Avoid them; and above all avoid any imitation of their dreadful manners.

Benevolence, the foundation of all politeness, the goodness of heart upon which all manner, which is not a mere imitation, depends, is equally absurd, annoying, and false in its excesses. "Killing with kindness" is not a mere flower of rhetoric. People are killed, at all stages of mortal life, by the inordinate and unwise action of benevolence. Over fed, over drunk, over dressed, over caressed—morally

overlaid and smothered in good feeling. Half of the annoyances we meet in society are inflicted with the best possible motives and the kindest intentions. A false benevolence—the fear of hurting somebody's feelings, leads to much of the falsehood and misery of life. This sentiment needs very much the guidance of the intellect, and the restraints of justice. Generosity is one of the noblest and most indispensable characteristics of a gentleman. It is not enough to be simply just. If we only do what is required, what reward have we? We cannot go a step beyond; and no trait, so quickly and certainly as generosity, stamps one “a perfect gentleman”—a reputation which can no more be obtained by a niggard than a cheat. In giving, we must give nobly, and often a very little makes all the difference. The man is “a perfect gentleman” who gives twenty-five cents, when, if he gave only twenty, he would be thought and called a sneak. Give a little more than is expected always, as the overplus tells more in the feelings and opinions of others than all the rest. Beware of a reputation for stingyness; and if you have any tendency in this direction, make a principle of guarding against the manifestation of so odious and ungentlemanly a vice.



Imitation, an organ near benevolence, has probably more to do with practical good manners, and the action of politeness and civility, than any other. It supplies the lack of *self-esteem*, of *approbativeness*, of *reverence*, of *benevolence*. It enables us to assume a virtue, or a grace—to seem what we wish to be, or to have others think us. It is active in children,

who learn insensibly, when placed in advantageous circumstances, all that is needful. In acquiring the air and carriage of body, the tones and modulations of the voice, the graces of dancing and singing, it is a faculty of the first importance, and makes up for the lack of much spontaneous excellence—for there are some who do all things well without models for imitation, and as the mere expression of their inward natures.

Large and unguarded imitation leads to many violations of good manners. It often prompts to an imitation of bad ones; and even good points it is liable to overdo and caricature ridiculously.



It is undignified and offensive often, when it leads to broad mimicry, which, though pleasant enough when prompted by mirthfulness and guarded by benevolence and justice, is but too apt to be an instrument of malice and hatred. *Imitation* must answer for the caricatures of gentility we meet with everywhere in overdone dandyism, in extravagances of fashion, and in a thousand follies and absurdities, some of which are amusing, some annoying, and some most deeply to be deplored, sacrificing character, health, and even life itself. The waspy waist, the cramped foot, extravagances and nudities, all follow the frog that tried to be an ox.



Ideality, in its harmonious development, gives the idea and the expression of the beautiful, the graceful, the noble and magnificent, in deportment, in costume, in all conditions and observances. It raises its possessor above all meanness or ugliness ; it is never low, never commonplace. It is the element of poetry, and the finest expression in every kind of art. In excess it gives an exaggeration of pomposity or super-elegance to the manner, and leads to the high-flown and bombastic in conversation. "There is but one step from the sublime to the ridiculous," and that is often taken by persons with an excessive or ill-balanced Ideality, whose proper guide is a strong common sense.

Ideality and *Hope* lead to many errors of life, from the influence of exaggerated plans and expect-

tations of life. Persons so constituted continually make engagements they must violate, and promises they cannot fulfill. An unbalanced and ignorant ideality produces much ridiculous over-doing of fashions and manners. On the other hand, the absence of this sentiment leaves one tame, commonplace, and with a literal matter-of-factness and absence of taste and ornament worthy of the unpalmy days of the Puritans or the Quakers; people who imagine that our most beautiful faculties, and those intended to beautify and adorn us and our earthly home, are sinful. Strange perversity!

Cautiousness, the element of prudence, is, in its normal and harmonic action, a most gentlemanly faculty. It moderates the action and expressions of love, friendship, pugnacity, vanity, pride, and even conscience. It is a perpetual check and guard upon the behavior. It says always, Wait, consider, take care. It makes us thoughtful of all emergencies, and ready for all trials. Its excess leads to cowardice, timidity, bashfulness, awkwardness, a shilly-shally want of decision and promptness, a fear of consequences, and in connection with large approbateness, a most miserable and contemptible cravenness and coward dread of any disapprobation, and a disposition to do any false or absurd thing when a false and absurd public opinion demands it. The lack of a proper development of caution leads to the opposite errors, and to the unguarded manifestations of all excessive faculties. "Be bold, but not too bold," is the motto of a gentleman.

Acquisitiveness—the propensity to acquire, to gather, and keep wealth, or its representatives, and the things that command it. To create riches by

industry; to accumulate a wealth of useful and beautiful things around us, is a high right, and an important duty of humanity. Every one is not only justified but required to gather about him, whatever wealth he can acquire by a proper and healthful industry, and without inflicting a wrong, or interfering with the equal right and duty of every other person. All accumulation of riches is right, which inflicts no wrong. To be honestly rich, to be rich with a full recognition of the rights of others, is noble, and praiseworthy in all respects. Every one has the right to acquire, by just and equitable means, land, a home of beauty, food, clothing, books, pictures, all that can contribute to the necessities, the real enjoyments, and true luxuries of life.

To exercise this great fundamental faculty, in excess, in injustice, in grasping avarice and greed for gain, in grinding the face of the poor, in spoliation and plunder of any kind, whether on a large or small scale, and by whatever trick or chicane of finance, commerce, or legalized robbery, is contrary to justice, and so unworthy of a gentleman.

No gentleman or lady can be niggard, stingy, selfish, and mean. Avarice is one of the most ungentlemanly vices, as it is opposed to the two noble virtues of justice and generosity. The lack of this faculty leads to a very ungentlemanly condition—that of poverty—a condition which requires great excellence of character to bear with dignity. A poor man is exposed to a thousand temptations to shabby and even criminal actions, which the rich can never know. It is not easy—it may not be possible to be rich, without injustice, except by inheritance; and then a man gets that to which his

right is very doubtful ; but it is an unquestionable duty to avoid the temptations, the privations and miseries of indigence.

Constructiveness relates to all the conveniences, elegances, and splendors of architecture, one of the most noble and useful of human arts. Its excesses are seen in ruinous expenditures, and extravagant displays ; when wanting, people are content with poor, ill-conditioned, and inconvenient habitations, unfitted to a proper dignity, and enjoyment of life. Constructiveness also expends its energies on the making of furniture, dress, ornaments, and most articles of productive industry.

Secretiveness, if we allow such a faculty, distinct from caution, is the absolute requisite of a lady or gentleman. A man who turns himself inside out—who blabs of his own business and that of others—whom no one can trust—who exposes all his conditions and relations,—is a very unpleasant member of society. There are people of worse intentions, but few more likely to be detested. Frankness, candor, sincerity, within the limits of good taste and justice, are fine and noble characteristics. Cunning, sly, suspicious, mysterious, and equivocating people are not amiable ; but the power to conceal one's own affairs, or the secrets of others, is a necessity—a very urgent need, in our present state of individual, and, consequently, social imperfection and discordance. “ Be ye therefore as wise as serpents and harmless as doves.” Every faculty is right when it has its right uses. None are evil but in excess, in lack, or in discordant or unbalanced action. The true character results from the healthy development and harmonious action of all the faculties ; and the result of this harmony is the true life.

The intellectual faculties proper, have much to do with social expression. "Comparisons," Mrs. Malaprop has long since observed, "are odorous." A silent comparison of ourselves, our style, acquirements, taste, and position, with those of others, is an effective mode of self-education. But we can scarcely do worse than to give to others the result of such comparisons. The religious Pharisee who says, "Stand by, I am holier than thou," is but little worse than the fashionable Pharisee who does the same. Avoid carefully all comparisons of persons and things in your conversation; or even the implied comparison, and disparagement of praising the goods and graces of other people, to those who may be less fortunate.

Causality, tends to produce a too ardent spirit of inquiry into the reasons and origin of things, which may be impertinent and annoying.

Individuality and *Eventuality* prompt to inquisitiveness and telling stories—the elements of gossip, of which

"Beware! O, beware!
List ye no ditty, grant ye no prayer,"

to tell what you shouldn't

Of the lesser percepts, *Form*, *Size*, *Color*, have much to do with taste, fashion, and style of person, dress, and appointments, of which see elsewhere.

Time regards the relation of seasonableness, and the prime and indispensable virtue of punctuality—in keeping an appointment with a lady, for example.

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gives us a perfect key to

social science, and analogue of social harmonies. Its observances and annoyances we have noted—we shall speak elsewhere of it, as a fashionable and desirable accomplishment.



STARS OF THE OPERA.

CHAPTER XVII.

LOVE AND COURTSHIP.

FOR



LOVE is the grand pivotal passion of Society. It "rules the camp, the court, the grove;" in poetry; in real life, it rules society; it is its object, its charm, its attraction, its chief element, and its preserver. We shall not underrate its importance—we cannot over-estimate its influence.

For all society, properly so called, is the result of the mutual attraction of the sexes for each other; and social forms,

observances, occasions, and amusements, and pleasures, are all subordinate to this end—all intended to satisfy this central attraction. There is no society, otherwise. Clubs, where men meet to read newspapers, talk politics, dine, and play together, are not society. Tea-drinkings, and other exclusive assemblages of the ladies, are not society. These

are its "severed halves, which require to come together.

You cannot imagine anything worthy of the name of society, which has not the grace and charm of feminine loveliness; no more can it dispense with the manly element. The true center, the real pivot, the absolute animus or soul of society is therefore the sexual attraction. We do not use this term in any low or coarse sense; but in its highest, and most refined signification. Love, in its various modifications, but essentially, the love of the sexes for each other, is the first, and the indispensable element of society, and the one to which all others are subordinate.

So important and fundamental an idea is worthy of the fullest illustration. Can a party be a party, with no men, or no women? It would be hard to say which of the halves of the social body would be the most forlorn. Can we imagine a pic-nic, or a sleigh ride, all of one sex? Can there be a ball, with no beaux, or no belles? With all the attractions of the stage, the theater is forlorn without ladies—but if there were none either on the stage, or in the audience, who would go? In short, the only way to come to any "realizing sense" of the nature and force of this social bond, is to suppose its absence.

The existence of society; the necessity of manners; the motive of conversation; the charm of all social life, is the attraction which men have to women, and women to men; and this attraction, existing as interest, friendship, gallantry, and finding satisfaction in presence, conversation, contact, and flirtation, is, in its purest form, and its highest expression, the passion of love.

It follows that there can be no more important chapter in this book than the one that treats of this pivotal passion, unless it be the one which discusses its results—the one immediately following. Its treatment may seem difficult and delicate, but we have only to apply to love and its expressions the principles of taste, benevolence, and justice.

There is no good reason why this subject of love should be shrouded in mystery—for it is the one subject which occupies, more than all others, all human thoughts. Poetry is filled with it. Romance is replete with it. The drama, tragic, comic, or operatic, turns ever upon it. It finds a large space in history. It is the most interesting theme of society. As attraction, its more formal name, it governs matter as well as mind; atoms and planets, suns and systems. Attractions and repulsions govern the world, and their equilibrium in action constitutes the universal harmony.

We shall not discuss love physiologically or morally, physically or spiritually; but, recognizing it as an existing human fact, motive, and condition, give the character of its manifestations.

A young man entering society at the age when young men begin to be desirable members—which is not until they are capable of the tender passion—is likely to be attracted to one or more persons. The first attraction of a very young man is likely to be a lady of mature years, and this sentiment, when it can be indulged without ridicule or scandal, and has for its object a woman of taste and character, is a great good fortune. It is the true and natural mode of completing the education. Such a woman is just the teacher and friend a young man needs to polish his manners, refine his taste, improve

his understanding, and ripen his heart. It is a relation of tender devotion on one side, and of a proud and careful mentorship on the other.

In France, where, under all forms of government, there has been more social freedom and true refinement among the educated classes than in other countries, this relation exists now as it did in the days of Chesterfield, and with the finest social results. With us there is less freedom and more suspicion. There is the fear of ridicule on one side, and of scandal on the other; and instead of young men forming beautiful and improving friendships with women of talent and experience, they fall into foolish flirtations, inconsiderate courtships, and imprudent and unhappy marriages with girls of their own age.

It is our opinion also that a similar attraction naturally exists between young girls and mature men, and that it might be equally advantageous; but except in the case of parents, uncles, and such near relations, social customs do not admit of much experiment.

In some respects, great freedom is allowed in American society; in others, there is probably too much restraint. So long as courtship is the object or pretext, and marriage the result, almost all liberties are permitted. Young ladies may receive their presumed admirers at all hours, accompany them to all places proper to go to at all, and indulge in more freedom than is permitted in the same classes of society elsewhere. In France, a young lady of any rank higher than the peasantry goes into no male society until she is married. Her husband is selected for her, and if the form of asking consent is gone through with, it is seldom re-

fused. She takes the husband provided—is introduced to him when the contract is signed, and meets him at the altar. These are the social extremes. American customs allow much freedom to women before marriage—the French more afterward. Here a woman begins with love and courtship, ending with marriage. There a woman commences her social experience with marriage, leaving love and courtship to come when they find opportunity. The French, of course, think theirs the best system—we, ours. Tastes differ, and so do moralities, very widely.

Our duty is to explain the customs of our own society ; and we cannot do better, perhaps, than to give our advice separately to each sex, the converse of the one sometimes answering for the other.

First, then, to the young gentleman. Dear Sir :—Your first danger is in falling in love at a too tender and impressible age, and before you go into society at all. You are sure to get smitten, spoony as you are, with some pretty little cousin, or some amiable and romantic bosom friend of your sister's. Avoid this, if you can—only you cannot. It will come to nothing. It is a deciduous leaf, and will drop off—a premature blossom, that will produce no fruit. Indulge the romance, if you must, but do not think it will last. But be very sure that you make no engagement, and don't run off to some accommodating parson or foolish justice of the peace, and get married. *Such* early marriages are *not* commendable, whatever your debating society has decided in the premises.

No, my dear fellow, don't be green. Love the beautiful darling as romantically as need be, but, if possible, keep it to yourself, until you can both go

into society, look about you, and make comparisons. If your love will stand that, keeping itself fresh and pure against all other attractions, you may consider it what Fourier calls a pivotal love, and in due season govern yourselves accordingly. But be no party, my dear friend, in the inexperience of early youth, in the verdancy—if you will pardon the expression—of young goslinghood, don't be such a goose as to tie yourself and a fine spirited girl up to an engagement, honor, previous attachment, and a life-long lie !

You owe it to yourself ; you owe it no less to the object of a youthful fancy, which experience and observation may dissipate, not to have any courtship or committal ; no plighted faith, or bond, or engagement whatever, either expressed or understood. Marriage is too serious, and when unfortunate, too terribly fatal a thing for you to make any blunder about. Other mistakes can be rectified. Get into debt, and you may pay. Get into bad habits, and you may reform. Get into prison, and you may serve out your time ; but the marriage noose is like the hangman's in one respect, however pleasant it may and ought to be in others. An unfortunate marriage is the unpardonable sin, as far as this world is concerned, whatever comfort there may be for it in the other.

Hence some have gone so far as to oppose marriage altogether, and others have tried to virtually abolish it by advocating freedom of divorce ; but Horace Greeley and other moralists have clearly shown that, inasmuch as marriage is the foundation of the state, and the key-stone of society, it ought to be preserved and sustained pure and inviolate, at whatever expense of individual suffering.

We have nothing left, then, but to counsel great caution not to mistake a fleeting fancy for a permanent attachment, which will justify an engagement. Go into society free—free at least from any outward enthrallment. Become acquainted with all those ladies, of whatever age, who seem pleasant, charming, or attractive to you. Pay them those general and graceful attentions which are so becoming, and usually so welcome, from a well-bred young gentleman. Be not so particular in your attentions as to allow yourself to be appropriated by one, and consequently shunned by others. When the customs of society permit, all danger of this kind is avoided by your paying most attention to married ladies; but in this you must be governed by local customs, for there are portions of this country where young men have been killed by jealous husbands, and if brought to trial, juries have justified the homicide. I am not speaking of immoral amours, but of those attentions which an honorable man may pay and a virtuous lady receive.

At twenty-five, if established in life, or with a reasonable prospect of being able to support a family, a young man may think of marriage. If, in the society he frequents, he finds some person of suitable age, position, and attraction; one whom, compared with all others, satisfies his judgment, as well as inspires his love; one for whom he feels that he can give up all other attractions; the one who meets him like destiny in the path of life; then let him frankly and honorably offer her those particular regards, those delicate attentions, which portend the offer of the heart.

And even now, let him beware of any rashness or mistake. If he would be sure of the state of his

own heart, he should wish to be no less sure of the real relation existing between him and the woman he would make his partner for life. In a flirtation—in a passing amour—in an engagement that may be severed by mutual consent, or the choice of either, it would be of less importance; but in the indissoluble marriage of the church and the law of most of our states, a bond that only crime or death can dissolve, great caution is requisite. Beware of surprising a woman who may be merely pleased with you, into an engagement she will feel bound to keep, however false. Beware of taking from benevolence, or prudence, what belongs to love. Beware that you are not indebted less to love, than the managing of matchmaking intermeddlers, and the importunities of relations—and especially beware of this, if you know yourself to be a desirable match in point of fortune and position. Beware, even, that what you mistake for love, and what the lady sincerely believes to be such, is only an approving taste, gratified vanity, and benevolence.

In your attentions; in your declarations; in the prudence and frankness of your whole deportment, make sure of your own sentiments, and of those of the lady; and when thus sure, express yourself, either personally, or by letter, in a frank and honorable manner, having no doubt of the character of your feelings and wishes.

A love affair, of whatever kind, and more especially one that looks to marriage as its result, is to be conducted with caution and delicacy. Avoid confidants, especially of your own sex. If you trust any one, let it be your mother, or one worthy to take her place, or a really good sister. Avoid too great intimacy with the lady of your love. I do not

mean that you should not be well acquainted ; or very frank in the expression of tastes and opinions ; but you should be very certain of the nature of your relation to each other, before you indulge in any personal familiarities, because, aside from their impropriety, in point of taste or morals, they may lead to that intoxication of the senses which may obscure the judgment, and lead you into error.

And when you have made your most formal declaration, made by your eyes and sighs a thousand times before, and accurately described in a thousand novels, and acted in a thousand plays ; when you have been accepted ; the engagement made, and the day appointed, pardon us, if we say, that complying with so many forms of society, you may as well not violate any. Be discreet in your raptures ; and set about preparing with all diligence and dignity, for the change that awaits you.

In this country, young ladies claim the right of deciding for themselves, and the form of asking pa is not always complied with ; but as marriage introduces you into certain relations to the family of the bride, it is proper that you should ask consent. It is seldom refused without good reason.

Ought you to regard property, position, &c., in choosing a wife ? *Choosing a wife*—this phrase answers the question. Do you choose ; then it is proper that you should take into consideration every circumstance that can influence your choice. Birth or blood, family, social position, fortune—all these have combined to make a lady what she actually is in physical beauty, style, education, mind and heart. She owes her nose to one ancestor, and her foot to another. Her beauty comes from a great grandmother, as her fortune from a rich grandfather. If

you regard qualities—if you choose at all, choose for everything that is desirable.

If you hold, however, that matches are made in heaven; that the matter is settled by destiny; that men and women are created in couples, and that each one has a predestined mate; then there is no choice in the matter, and you must take the one provided, if you can get her; or shut your eyes, open your arms, and embrace for life the woman who falls into them.

If we may be permitted to offer an opinion on a subject of such delicacy, and at the same time of such importance, it is that the facts of human experience do not favor the theory of the fatalists, or the inevitable fore-ordained pair. If the Almighty had created pairs expressly fitted for each other, he would also have provided means for bringing them together, and there could have been no unhappy marriages except where this intention had been defeated. The theory of a single pair of conjugal partners is also opposed to second marriages, which indeed are strongly condemned by many, as well as to the possible reality of many seeming loves, either existing successively, or at the same time for different individuals.

From what we have observed of human society and relations through many years, and in various spheres of life, we are inclined to the belief that there are groups or classes of persons of a certain mental and physical constitution, who are fitted to attract each other in the relations of love. Each individual seems to belong to a particular type or class of persons, all having similar qualities, and a man loving any one woman would, under any other circumstances, love any other of the same class

wherever found. Thus a man might go to a hundred different places, and in the society of each might find some woman of the peculiar type suited to his highest affectional attraction.

This seems a more reasonable theory, and more in accordance with other arrangements of nature and provisions of infinite benevolence, than the other theory; it also accounts for many facts of human experience, not otherwise accountable. Fourier, in his curious and profound analysis of human character and passions, calculates that all varieties can be found in a society of twenty-seven hundred persons, and most types in smaller assemblages. There are probably few young men who could not, in any society of three or four hundred ladies, find some one who would correspond to his ideal; but if there were only one created on the planet, and he should be separated from her, or she should die, or make a mistake and marry the wrong one, his case would be forlorn indeed.

"Wait for the right one"—wait patiently and bravely; but be sure that there are many right ones. Marriage may be, as some ill-natured philosopher has said, like putting your hand into a bag where there are ninety-nine snakes to one eel; but the mistake is in putting your hand into a bag at all. Open the bag, turn snakes and eel into the light of day, keep your eyes wide open, and you need make no mistake; and the comparison holds good so far as you can truly know the character of those about you.

Love is an instinct; and when the mind is honest and the life is pure, we are naturally attracted to those who are fitted to attract us. There are intuitions of the real character and the interior or spirit-

ual life, which people are compelled to respect. Many a man has foolishly entered upon a flirtation—been drawn into an engagement, and compelled to marry, against his strongest repulsions. Fathers, mothers, brothers, and whole circles of relations sometimes join to surround a victim, and drive him into the trap set for him. Beware, then, of all appearances that may lead to such consequences. Enter upon no particular attentions to any lady, toward whom you have not honorable intentions. It is dangerous to yourself—it may be utterly cruel to one who, though not suited to you, may be a most estimable person.

But if you make a mistake, the moment you suspect it, never stop until you are satisfied. Come to a frank explanation. Have no nonsense about it. Apologize for your error—express your regrets—make any amends in your power—be sued, fight, do anything but marry. If you have promised to do a false, miserable and revolting thing, you are not to add to the misfortune by keeping such a promise. A promise to commit a crime is not binding, and such a marriage is a crime. Though the day be set—though you stand before the altar—even there stop rather than commit the perjury and sacrilege of taking upon you vows you cannot keep. For you promise at marriage to love—you promise to love her, and her only, and while life shall last. Now if this contract, promise, or oath is anything, you ought not to take it, with a doubt even of your ability to fulfil the sacred pledge. If you feel that you do not love her; if you fear that you will ever cease to love her, or that you can or will ever love another while she lives, your marriage vow is a sham and a mockery. Thus the need of caution

is obvious ; and though it may be thought dishonorable to break an engagement to marry, by either party, yet it must be much worse to stand a perjurer at the marriage altar.

Do we view this matter too seriously ? A false, or unloving marriage relation is not only a curse to the individuals contracting it, but to their children and to posterity. It is, perhaps, on this account, the very worst of human evils. We shall be glad if any advice of ours shall render it of less frequent occurrence.

The young lady who has read thus far our suggestions to young gentlemen, on a subject of such deep interest to both sexes, may scarcely be willing to accept the advice of one who expresses his opinions so bluntly. My friend, it is for your good I write. It is to save you and your sisters from calamities you perhaps little dream of. It is, if possible, to secure your happiness, in the most tender and beautiful of human relations, when it is real and truthful.

You are counseled to a modest reserve on your entrance in society. I advise you to a frank and not too reserved acquaintance with the other sex. Be as free as you are innocent—not free to commit or suffer any impropriety of conduct, or immodesty of discourse or behavior ; but free to converse and to become thoroughly acquainted with the most estimable men you meet. Prize the company of elderly men, if they are good and simple-hearted ; prefer mature and even married men to young beaux and coxcombs. Be in no hurry to have it thought that you have caught an admirer ; hurry no courtship into an engagement ; make no engagement from which you cannot honorably withdraw at

the first prompting of your heart ; and never stand up to be married to a man who is not only worthy of your deepest love, but whom you actually love with an entire devotion.

This love is an element of your own being. You love for yourself, and if you marry it is the destiny, happy or miserable, of your own life. Do not marry for others. No human being has the right to violate any true instinct of your woman's heart, or put a constraint upon your love. I write this for those who *have* hearts, and who are capable of loving. But I advise you also not to mistake a caprice, a fancy, a romantic day-dream, the reflection of some want, for a great and true passion. First love is never last love, unless the soul is crushed under some despotism. I have known a whole series of light fancies, which might have been mistaken for loves, to be followed by the earnest passion of a life.

A passion always asserts its own eternity. To-day you love, and oh ! forever, some charming and adorable young gentleman with black eyes and raven hair. He goes away ; you dry your eyes ; and then comes an everlasting passion for a much handsomer young gentleman, with blue eyes and auburn locks—and so on. These fancies float across the romantic mind of a young girl like clouds across the summer sky ; beautiful but fleeting. Yet such a girl may wake from these dreams some day to the reality of a great love. Pray that it be not when her fate in life is irrevocably fixed.

The best security for the truth of love, and the consequent happiness of marriage, is to form many and various acquaintances. If you are secluded from society, or seclude yourself in society ; if you

are deprived of the freedom that is your right as a human being ; you cannot have this opportunity of forming a right judgment. We should do one thing or the other. Parents should either institute the marriage of convenience, and choose husbands for their daughters, or they should permit them the freedom necessary to make their own choice. Now they are first deprived of the freedom indispensable to a true knowledge of character, and then blamed, and punished a life-time for making an improper choice.

Having given so much earnest advice on this important subject to persons of both sexes, we shall make a few general observations, which we hope may be found

“ Though brief, yet clear ; though gentle, yet not dull.”

Do not forget the proverb, which you are to remember not to quote, “ There are as good fish in the sea as ever were caught.” No one was intended by a good Providence to die of a broken heart. People do so die—die from isolation, from the belief that the only one in the world that could make them happy is lost to them. If a gentleman is jilted wilfully, it is a lucky escape. If he lose the object of his affections by some misfortune, or by the fault of others, he may be sure that there are others as worthy ; and his next choice, if he be true to himself, will probably be still higher.

In the same way, a lady who finds herself deserted before marriage by one she supposed her lover, has far more cause to congratulate herself than to complain, or sue for breach of promise. Such desertion, or any separation short of one produced by

some great calamity, is evident proof of the unfitness of the parties for each other.

Love demands the most absolute freedom from all restraint and bondage. It is a delicate flower, that withers in confinement. It is a free, joyous bird, that will not bear to be caged. The very fact of being engaged, bound, tied up, and under contract to love a person, may go far to bring coldness and indifference. We do not allude to marriage, which is a requisition of society, law, and religion, but of the promises, oaths, and engagements of courtship, which had better be dispensed with, and the parties left in entire freedom to study their own attractions.

A gentleman should scorn to put any constraint upon the lady of his love; the constraint of jealousy or fear—of a promise or an obligation. He should say, "My blessed one, be free. Love me if you can; be mine if you love me; but I ask no promises, no vows. Give me what is mine. I would not have more." This is noble and loyal. And a lady should say, "To-day I love you, or I think I do. Let to-morrow tell its own story. I must do ever what my heart tells me to do. As long as I love you, I am yours." No honest man can ask for more. The true woman of civilization is not a Circassian slave, to be bought and sold and made property.

It is the custom for men to choose; to propose; to take the initiative in all tender proceedings; and women have been educated to dress well, look pretty, acquire nice little showy accomplishments, and with a demure and modest reserve wait to be chosen. But the progress of the age now assigns to woman a nobler position. She is recognized as the queen of society—the sovereign of the empire

of love. She has now far more to say and do than this pretty *role* would give her. We no longer accept the English, German, or French school of manners. We have come to have one of our own. The American belle of good society, in nine cases in ten, looks over the field, makes her choice from the circle of her admirers, gives the needed encouragement, and decides for herself her life's destiny. She may not absolutely make love to a man; but she chooses none the less, from those who are attracted to her, who shall make love to her. She does not actually propose, perhaps—perhaps she does; but it is she who gives her chosen one the encouragement and permission to propose. She *may* say, “ask pa;” but she is quite as likely to tell you she has asked him herself, and that it is “all right.”

Getting married, please to observe, is not the sole object of society, however important. The less such a design is apparent, the more likely is it to succeed. There are thousands of men who have a horror of match-makers—of mammas who spread their nets, like unto so many spiders—of daughters whose sole object, and whose only thought, is to catch a husband, and who are ready to accept any good match that offers.

If it could once be understood that there was some freedom in social intercourse, that men could be kind, polite, brotherly, to women, married or single, without either scandal or suspicion of marriage, the whole face of society would be changed. But now, if a gentleman looks at a lady, he is smitten; if he spends an hour in her company, it is a courtship; if he gives her his arm, they are engaged. Two persons are marked down as the exclusive pro-

perty of each other, and shunned by all "the rest of mankind." The gentleman feels compromised ; the lady is in trouble ; and they are either driven to do what they never intended, and make a false and miserable, or at best an unwilling and indifferent marriage, or submit to the social disgrace which awaits the deserted and the deserter.

In such a case, a gentleman has but one thing to do ; it is to save the lady's feelings—to take upon himself the burthen of having been refused. A true gentleman will not hesitate one moment to sacrifice his vanity ; to accept, with a good grace, the condolence of his friends.

On the other hand, no gentleman should permit a lady, whom he likes, but does not love, to mistake for one hour the nature and object of his intentions. Women may have some excuse for coquetry ; but a man has none. When flirtation is a game that two can play at, equally adepts, it is one thing ; but to allow an innocent girl to deceive herself, or, as is more commonly the case, to be deceived by the badinage of her companions, into the idea that you are her lover, and intend to propose marriage, is ungentlemanly. You may be innocent—you may not suspect the existence of such an idea—but few will give you credit for your verdancy, and we warn you against making such blunders, which may lead to one of two results. Either, having engaged the affections, and excited the hopes of the lady, you will feel compelled to marry her, or you will be disgraced, possibly cowed, or shot.

These remarks refer to the present state of our society, which is in a transition from the old fashion, where no gentleman thought of addressing a lady with matrimonial intentions, without consulting her

parents, to the new age, in which women are beginning to assert their own personal rights in the matter. The misfortune now is, that they have freedom enough to expose them to these blunders, and not enough of either freedom or intelligence to avoid injurious consequences. The old system and the new are mixed together, and it is not always easy to conform to both.

Under the old system, everything about a courtship was open, public, and formal. The lover, or his parents for him, asked permission to pay his addresses to the lady. No privacy was allowed. They met always in the presence of a third person. There came then a formal betrothment; the bans were published in the parish church, and marriage followed. This method was opposed to all romance, all the delights of a genuine passion, all freedom of the heart. False to nature, it was opposed to a true morality.

A disappointment in love, the refusal of a lady, the desertion of a swain, is often followed on either side by a deplorable blunder. It is to accept hastily the next offer; to marry rashly, in a sort of revenge, as it seems sometimes, but more likely in search of consolation for a bitter disappointment. No doubt a forsaken or discarded lover has great need of consolation; but it would be better to bear the pain with fortitude than to sell one's birthright for a mess of pottage—marrying in haste to repent at leisure.

Should a lady marry against the consent of her parents? Serious question this. A young girl, under lawful age, may very well distrust her judgment, and can afford to wait. At age, she is her own self-owner, and free to dispose of her person

and her love. In the assertion of her own "individual sovereignty" in this or any other case, she has no right to throw burthens upon others. If she have property in her own right, or if she has the means in her talents and labor to maintain herself and children, she may be independent of any control other than that exercised over her judgment and appetites.

Property is always a necessary and proper consideration. No man has the right to offer to marry a woman whom he has not the means to support. No woman should think of marriage until she sees the means or a clear prospect of sustenance for herself and her children. It would be well, perhaps, if women were in some way assured of an independent subsistence in all cases.

We do not counsel people to marry for money—we warn them against mistaking the emotions of gratified vanity; the hope of independence, and the satisfaction of acquisitiveness, for the love or real union of hearts, of which the marriage ceremony should be only the external expression; but when a true love exists, wealth on either side is but an accident, and not to be taken into account. The love that bestows itself, bestows freely all that belongs to oneself. Still, the property a lady brings her husband should be mostly settled on herself and her children; and the poor girl who marries a rich husband ought to be liberal, but not extravagant, in her expenditures. So long as the love lasts there is no fear of any reproaches about the poverty of either. If the love departs, they may as well quarrel about that as anything else.

The accepted lover is not to make himself too familiar with the family of his mistress, nor with

herself. The story of the Yankee who asked his sweetheart to pay her share of the toll when they came to a bridge, because as like as not they would not be married after all, showed commendable prudence.

It has been recommended that an engaged couple should manage to live together in the same family a few months. Were this suggestion often practised upon, there might be some escapes ; but where an affair has gone so far as this, the parties feel bound to each other, and the match is seldom broken off.

“When engaged to one lady, do not get up flirtations with another,” says one of our writers on this subject. It will make your affianced jealous and uncomfortable. Well, the honest way is to do before marriage just as you would afterward. Jealousy, quarrels, and separation had better come before marriage, for though you may have all the suffering of the former, you cannot have the harsh but effectual cure of the latter.

Courtship is often, though unintentionally, a series of deceptions. It is a period of hope and happiness. Both persons show their best and most amiable qualities, not intentionally, but because they cannot help it. They are always dressed in their best—they look their best—they are on their best behavior. There is a mutual hallucination ; a haze of passion, which heightens every charm and conceals every defect. Our advice is probably wasted—but as marriage is rather an important step, it would be well to consider it with more prudence than is commonly in the power of the to-be-happy couple.

As a gentleman would not be so rude as to carry

a dish of strawberries and cream into a company, and eat them solus, while all mouths were watering for a taste of the dainties, so no person of taste parades the little deliciousnesses of a love affair before the world. It is not proper; it is not dignified; it is not benevolent. It is a piece of ostentation, boasting, vain glory. It has even a deeper indelicacy, which every one feels when the question is about another, though he may forget it when it concerns himself.

Jealousy is a manifestation of a poor opinion of one's self, and a distrust of its object. It is therefore doubly dishonorable. As it is selfish, it is mean; as it implies suspicion, it is insulting; as it is perfectly useless and absurd, it is ridiculous. As jealousy ought to be, on all these accounts, a good ground of divorce after marriage, so it should be quite sufficient to break off any engagement before it. The lady who finds her lover jealous, owes it to herself to discard him; a gentleman who finds his mistress tormenting herself and him during courtship, may look forward to anything but "a good time coming." Marriage cures jealousy, if it produces indifference—not otherwise. Jealousy is held to be a proof of love; but it is more a proof of a selfish, miserly, clutching, suspicious disposition. If you wish to monopolize all the time, attention, thought, and conversation of any person, you are quite unfit for society, and should banish yourself to

"Some bright little isle of your own,
In a blue summer ocean, far off and alone."

When an engagement is broken off, by the action of either party, or by mutual consent, there should be on both sides the most perfect delicacy of con-

duct. All letters and presents, connected with such engagement, are to be returned; and the confidences of each kept sacred. In case of any rupture, a gentlemanly magnanimity requires that the lady, if either, be considered the retracting party.

If a gentleman has made an engagement, it is not easy to withdraw. If he has proposed, and has been accepted, it is much the same as if he had challenged some one to fight, and the challenge was accepted. It remains for the challenged party to name time and weapons; and in case of an affair of marriage, it remains with a lady to name the happy day and the parson. What can a gentleman do, but throw himself upon the generosity of the lady? And if, for any reason, he wishes to withdraw, a lady who would not release him, would deserve to be deserted, ignominiously, at the very altar. She is a she Shylock, and the "pound of flesh" she claims, in virtue of her bond, is not "nearest the heart," but the heart itself.

A coquette is an interesting social character, but not always a safe one to encounter. Love is a play; or she plays at love, and like the children, "makes believe." She makes herself attractive, uses her powers of fascination, and pursues, or snares hearts, as sportsmen watch for game. She is false if you look for truth; but quite true to her character of falsehood. It is a very sad, hard thing to be deceived by a coquette, but if you can play the game, you find it interesting. Some society belles boast the number of admirers, and the proposals they have had, as men talk of the game they have bagged in a season's shooting. The sport of the coquette is sometimes the most cruel. Neither flirt nor jilt, is a pleasant designation.

Flirtation, properly speaking, does not amount to actual coquetry. To be a coquette, one must begin with being a flirt, and end with being a jilt; but a true flirtation ends short of an engagement. It comes only to a refusal.

Much may be forgiven to gayety of disposition, love of admiration, and the excitement of fascination; but the woman who can deliberately lead a man on to love her, to center upon her his hopes of happiness, to propose marriage when she has had no real passion or serious intention, deserves the fate that probably awaits her.

A young lady, especially on her first entrance into society, should be on her guard not to mistake the nature of the attentions she may receive. She will find men polite, assiduous, complimentary, admiring, and paying all those flatteries both of words and actions that are so agreeable, and to the inexperienced, so seducing. Accept them all as your right, quietly and calmly, but never seem to give them more weight than in nine cases in ten they leave. They are agreeable attentions—the ordinary commerce of gallantry—what every gentleman is expected to pay and every lady to receive. If not at first, a little experience will render you able to distinguish between the incense of the imagination and the earnest adoration of the heart of love. When this truth comes to you, receive it truly; truthfully accept, or frankly and kindly reject.

We have said little of station or social position. Women are commonly more ambitious than men. They look up in their affections. They ask an object of reverence. Men seek to cherish and protect. For one woman who marries below her station as it is called, a hundred marry above. A

man raises his wife to his own position, or lowers her. The woman takes the rank of her husband.

Persons in nearly the same sphere of life are best suited to each other, and they rarely go far out of it in forming matrimonial relations.

Business of a permanent and legal character is often best transacted by correspondence. The process of writing allows of deliberation, careful wording, and a clear statement of a proposition; and gives time also for a considerate reply. Men of little courage are often fierce on paper. Persons who lack freedom of expression in speech, are often excellent writers. We need not advise, however, where every person will do what seems best in the method of paying his addresses. It is, however, to be remembered that the written word remains; it will be kept; read over and over, perhaps; that it may remain and be seen by others, and that long after the feeling of the hour has passed away, the record will be in evidence. See further in chapter on Writing and Correspondence.

The rules or principles of behavior which characterize acquaintances, friends, and married partners, must guide those who are "engaged." It is even more important to refrain from public demonstrations of partiality. It is not needful to compromise yourselves at all in the matter. If it is properly anybody's business to know that you love each other and propose to be married, let formal notice be served accordingly; but to the great mass of the human race there need be no such advertisement. I do not mean that you should be under a perpetual restraint and fear of observation, but that you should simply be careful not to do yourselves what you would not quite approve if done by others.

Now, if a gentleman takes certain liberties with a young lady in company, he either does what any other person may do, or what he claims to do on account of their engagement to be married. It does not seem in good taste to set up such a claim, particularly as they "may not be married after all."

A gentleman is careful of the one he loves; he would guard her person, her feelings, her reputation—everything precious to her. Let him not, then, by the imprudence and frivolity of his conduct, expose her to the sneers and ridicule of vulgar or malicious persons. There seems to us a natural sanctity, a sacred mystery in the affairs of love, too much violated now by the customary forms of society—the gossip, the publishment, where that is required, the public marriage, the kissings and merry-makings, the public tour, bridal chambers, and newspaper paragraphs.

It may be complained that the advice we have given on this interesting theme is of a very general character. As there is no settled form; as, in the absence of direct proofs, as of clear written proposals of marriage, our courts have some trouble in deciding as to what kind of attentions are actionable, we are left to generalities. Still we may give a few further hints, which may be useful.

Before making the first demonstrations toward "particular attentions," ask yourself, if a gentleman, whether you want a wife; or, if a lady, before you encourage them, whether you are ready to accept a husband; as it is generally understood that the only "honorable intentions" are matrimonial.

You are not justified in commencing a courtship if not prepared to marry within three months. True, courtships have lasted seven years; but what

a cruelty, and how out of character in a "fast" age like this!

Marriage is a condition that most women aspire to, and most men submit to. Old maids are pitied, old bachelors are blamed. The former would if they could; the latter could if they would. These are facts with the regular discount of eight per cent., exceptional to all general rules.

A man decides whether he can or will marry, and he puts it off until he gets tired of loneliness; a woman does not usually question whether she can or will marry,—of course she will if she can; her only question is whether the gentleman who indicates his intention to propose is a suitable match.

Is there then no friendship, no warm, and sincere, and devoted attachment between persons of opposite sexes? We have heard and read of such things in distant times or countries. Here it can only subsist between relations within the prohibited degrees, unless in extraordinary cases, and in great secrecy. A busy, intermeddling despotism spoils everything with the poison of suspicion and scandal. This friendship—can it subsist between two young unmarried persons?—between a married man and a girl, or a married woman and a gentleman, single, or the husband of another? Most certainly not. Our whole social system disallows it, and condemns it. We have scarcely more freedom than the Moors or Turks. They save trouble by not pretending to have any.

There is freedom of flirtation; freedom of social intercourse; much freedom as long as there is prospect or hope of "honorable intentions;" but let a gentleman once say, "Madam, I am free, and wish

to remain so. I will not marry. I admire you, however, and wish to be your friend, and have the pleasure of your society ;” and the *frank* answer, nine times in ten, would be, “No, sir ; it is not to be thought of. My destiny is to be married, and you will stand in the way of some one who may wish to propose.” When the parties are, one or both, already married, there are two obstacles—jealousy and scandal. Marriage is therefore most justly declared the pivot of society in its established forms.

Observe these facts, and in your intercourse with the other sex govern yourself accordingly.



RINGING HIM IN

CHAPTER XVIII.



MARRIAGE.

N no social institution does the happiness or misery of the individual so much depend, as upon that of marriage ; it is, therefore, the most important, and deserving of the most serious consideration. Yet, to how many is it a jest, who

and it, on trial, a very earnest reality !

We do not propose to discuss marriage, either as a political, or social, or even moral institution. It is said to be a necessity of the state, of society, and of morality ; all of which is disputed. If you have any fancy for the discussion, read what the moralists and political economists have written on the subject, from Paley to Greeley ; read also on the other side, from Milton to the last tract on Socialism. But when you have read all, you will probably do as all these have done—you will be obliged to accept of marriage as an existing social institution, and comply with the laws and customs in such cases made and provided. There is no other way, except the very unpleasant way of social outlawry.

“ It is not good for man to be alone.” Even the Shakers do not form separate communities of men

and women, and we are not cognizant of any civilized community, where the marriage tie is entirely disregarded. The Mormons even, though admitting a plurality of wives, but not of husbands, insist upon the most rigid fidelity to marriage vows.

What is marriage? The civilized and Christian marriage, as defined by the law and the church, is the conjugal union of one man to one woman, for life. It is indissoluble monogamy; the marriage of the single pair, until separated by death. This is the strict construction of the church, which looks upon it as a sacrament, or religious rite; but the law, which considers it a civil contract, allows of other terminations, as adultery, or civil death; and allows divorce, in some states, for desertion, drunkenness, and various incompatibilities.

In the usual religious ceremony of marriage, the parties, at the altar, or otherwise, solemnly, in the presence of God and witnesses, promise to take each other for husband and wife, to cleave unto each other only, "for better for worse, till death do us part;" the husband to love, honor and cherish—the wife to love, honor and obey. In the civil contract there is also taken before the magistrate, or person authorized, the vows of mutual fidelity. In New York, where two persons live together as man and wife, they are presumed to be married. The law does not in this country recognize the legitimacy of any other sexual relation.

Marriage is not permitted within certain degrees of consanguinity, as between uncle and niece; but the marriage of cousins, though not always approved, is legal in this country—also of the sister of a deceased wife, though the latter is not allowed by the Church and laws of England. This prohibition of

the marriage of blood relations is believed to be founded upon good physiological reasons. It would appear that the marriages of cousins of the first and second degrees, are often prejudicial to the health of their offspring.

Much has been said in the chapter on Love and Courtship, on the proper choice of companions for life. Physiological and Phrenological writers have insisted very strongly upon conditions of health, development, and congeniality of taste and temperament. In any decent degree of freedom, with intelligence, and a wide range of choice, men and women will naturally and spontaneously select those who have health, physical and intellectual development, and the most pleasing qualities of mind and person. Each demands of the other, all manliness in men, all womanly attributes in women.

Where there is freedom of choice, and too much weight is not given to artificial distinctions, as of rank and riches, there is little fear that either men or women will choose to marry persons of unsuitable age, of bad health, or poor development. Still there is to be used some care and wisdom, in the avoidance of hereditary diseases, particularly scrofulous affections and insanity, or strong idiosyncratic peculiarities.

Men seldom marry women much older than themselves. Ten years is the usual limit on this side; and this, in many constitutions, is not a noticeable difference. We meet every day women of whom it is impossible to tell whether they are twenty-five or thirty-five; nor can we in many cases distinguish between thirty and fifty. Mothers and daughters often look like two sisters. It is but just to say that the rare marriages, where the wife is the eldest

by several years, seem to have a more than average chance of happiness.

Wide differences of age are more frequent on the other side. It is not uncommon for bachelors or widowers of fifty to marry girls thirty years younger. The general difference, however, is four or five years. The girl who marries an old man is not always mercenary. There are natural attractions between youth and maturity on both sides. The young girl who, at twenty, marries a man of fifty, calculates on being a widow at forty, but the chances are that she will add ten years to her husband's life, so as to diminish very much her prospects for a second husband.

When two persons decide to enter into the marriage relation, they either do so in good faith, intending to perform the promises they make of perpetual love and fidelity, or they merely comply with a social and legal form which is exacted of them. There ought to be a perfectly honest understanding in regard to this. There are, no doubt, many worthy people who do not believe in the necessity or even the morality of the marriage institution; and they have a perfect right to their belief. It may be a part of their religion. Yet such persons conform outwardly, and enter into the marriage contract, reserving perhaps, the right to change, or, in case of change, the repudiation of the contract.

But what we strenuously insist upon, in all such cases, is that the parties themselves mutually understand each other. A man may say, "My life! I love you. It seems to me that I shall always love you; but I cannot promise it. I shall if I do; if I do not, how can I? I am willing to conform to the requisition of society, and marry; but *you* must

understand that I do not promise impossibilities." It seems to us that a frank explanation of this kind might save much unhappiness.

If a man continue to love his wife, and a woman her husband, and they love no other, there is no possible temptation to break their promises to each other. But if they have the great misfortune to cease to love, or come to love others, then marriage vows are fetters and chains. This is the puzzle of philanthropy. Individuals and states take different sides. If love is voluntary, then infidelity is a crime; but if not, it is at most, when not expressed in any overt act, a misfortune, which we should pity, and if possible forgive.

What is to be done in such cases? There seem but two ways open. One is a private separation, keeping up the external form, but with a mutual relinquishment of all claim, and a mutual protection of the other's freedom. This is often done by persons of the highest consideration. The other alternative is to remove into some state allowing free divorce, and procuring a legal separation. This is, in a certain sense, a sham; but so was the ceremony which failed of its intent in making and keeping them one. When a man and woman are no longer one, in the marriage of mutual love, the law may hold them to be one, but it cannot make them so. For it is now held by most advocates of marriage that it is essentially the union of two persons in mutual love; so that when the love ends, the marriage is also at an end; and some hold that this is a sufficient proof that it never really existed.

But all these questions must be settled by you, O Parties Concerned! while we give our attention to

the external ceremonies of this important relation, and we hope in your cases, most blessed estate.

If you live in a large city like New York, and are rich enough to afford it, you need give yourself little trouble about the details of any ceremony. You have only to engage Mr. Brown, or some similar undertaker of weddings, funerals, and other fashionable occasions, and everything will be ordered and directed in the most stylish manner, and at whatever cost you may require. All you have to say is, "Mr. Brown, my daughter is to be married Tuesday week—Grace church—two hundred dollars." "Mr. Brown, a little wedding party at my house on the 17th—about, say, two hundred people, and cost—well, six hundred dollars." It will be done; and if your visiting list is short of the requisite number, Mr. Brown will furnish you guests of the most unexceptionable style and deportment—dancing gentlemen, supper men, literary, artistic; he has a list of all, and will arrange invitations.

But if you live in a smaller town, where these higher demands of civilization are as yet unprovided for—where people are obliged to "get up" their own parties, you may need some hints.

For a stylish wedding, the lady requires a bridegroom, two bridesmaids, two groomsmen, and a parson or magistrate, her relatives, and whatever friends of both parties they may choose to invite. For a formal wedding in the evening, a week's notice is requisite. The lady fixes the day. Her mother or nearest female relation invites the guests. The evening hour is eight o'clock; but if the ceremony is private, and the happy couple to start immediately and alone, the ceremony usually takes place in the morning at eleven or twelve o'clock.

If there is an evening party, the refreshments must be as usual on such occasions, with the addition of wedding cake, commonly a pound cake with rich frosting, and a fruit cake. The common refreshments at parties are oysters, stewed and pickled, turkey and fowls, chicken and lobster salad, sandwiches, ice cream and confectionery, fruits of various kinds and nuts, blanc mange and jellies, wines, liquors, punch ; or, if temperance is in order, lemonade, tea, coffee, or chocolate ; if it be the latter, let it be the best, and made thick and rich.

The dress of the bride is of the purest white ; her head is commonly dressed with orange flowers, natural or artificial, and white roses. She wears few ornaments, and none but such as are given her for the occasion. A white lace veil is often worn on the head. White long gloves and white satin slippers complete the costume.

The dress of the bridegroom is simply the full dress of a gentleman, of unusual richness and elegance.

The bridesmaids are dressed also in white, but more simply than the bride.

At the hour appointed for the ceremony, the second bridesmaid and groomsman, when there are two, enter the room ; then, first bridesmaid and groomsman ; and, lastly, the bride and bridegroom. They enter, the ladies taking the arms of the gentlemen, and take seats appointed ; so that the bride is at the right of the bridegroom, and each supported by their respective attendants.

A chair is then placed for the clergyman or magistrate in front of the happy pair. When he comes forward to perform the ceremony, the bridal party rises. The first bridesmaid, at the proper time, re-

moves the glove from the left hand of the bride ; or what seems to us more proper, both bride and bridegroom have their gloves removed at the beginning of the ceremony. In joining hands they take each other's right hand, the bride and groom partially turning toward each other. The wedding ring, of plain fine gold, provided beforehand by the groom, is sometimes given to the clergyman, who presents it. It is placed upon the third finger of the left hand.

When the ceremony is ended, and the twain are pronounced one flesh, the company present their congratulations—the clergyman first, then the mother, the father of the bride, and the relations ; then the company, the groomsmen acting as masters of ceremonies, bringing forward and introducing the ladies, who wish the happy pair joy, happiness, prosperity ; but not exactly “many happy returns.”

The bridegroom takes an early occasion to thank the clergyman, and to put in his hand at the same time, nicely enveloped, a piece of gold, according to his ability and generosity. The gentleman who dropped two half dollars into the minister's hands, as they were held out, in the prayer, was a little confused by the occasion.

We hope and believe that the frolics which were once customary at weddings, have become obsolete—the deep and riotous drinking, from which the bridegroom had to be carried to bed ; the games and jests, often indecent ; the general kissing of the bride, a distasteful and even disgusting practice ; the ceremonies of bedding the couple, which may have been all well enough in the “good old times” we read about, but which are utterly inconsistent with our present ideas of refinement.

At the very best, there is enough in the marriage ceremony, and its attendant circumstances, that is repulsive to the pure instincts of a modest pair ; and we cannot help thinking that the less so strictly personal and private and delicate a matter is intruded on public observation, the better. The time may come, when our present marriage customs may seem as barbarous as those of our ancestors do to us.

The wedding tour, which follows the ceremony, the same day, or the day following, lasts a week or more. In England the newly married are expected to spend the entire honey-moon in seclusion ; either traveling incognito, or staying at some quiet country place, or on the sea shore. Then they are "at home," to receive calls from their friends.

In New York, the bridegroom, on the first New Year's after marriage, makes no calls himself, but stays at home and receives calls with his bride.

In giving invitations, the parents of the bride invite their circle ; the bridegroom his own—such as he may choose to introduce to his wife, and consider friends of the family.

When a dance follows the ceremony and congratulations, the bride dances, first, with the first groomsman, taking the head of the room and the quadrille, and the bridegroom with the first bridesmaid ; afterwards as they please. The party breaks up early—certainly by twelve o'clock.

Man and wife ! The preliminary romance is over—the courtship, the wedding, and the honey-moon. We commence house-keeping ; we enter upon the cares and duties of a family. We shall not attempt to decide the much-mooted question, whether anticipation is superior to realization. It depends on circumstances, as how much we antici-

pate, and how much we realize. If courtship has been a scene of deception and hallucination, marriage brings out the reality. Shams are unmasked, humbugs exposed, unless they are purely ideal and sentimental, and then they may continue indefinitely. But a bad figure or a crooked temper, however adroitly concealed before marriage, is pretty sure to be found out not very long after. But there is no help. The sage proverb, "What can't be cured must be endured," was invented for the married. When two cats are tied up together in a bag, it is for their mutual interest to be quiet. The absolute necessity of making the best of a bad bargain, makes us submit ; and we should do so with a good grace, and without complaint or grumbling.

The way to treat a wife is to pay her all the respect you thought due her before marriage. Great love may dispense with forms ; but the less there is of real cordiality, the more need of that which best fills its place, and makes up for the want of it.

Happy couples, the great majority, who find the realization of marriage to surpass all the happiest anticipations of courtship, do not need such advice. But there may be a few, here and there, not so fortunate. Suppose the case where both are disappointed, and find out, when it is too late, that they do not love each other, must they therefore be ill-bred, cruel, inhuman ? Is not this suffering bad enough, without the aggravation of useless repinings or harsh treatment ? May not a true, good man pity his wife in the midst of his own unhappiness, and by kindness and sympathy soothe her regrets, and give her his friendship and respect, as some compensation for the lack of love ? And may

not the wife, legally if not truly such, be a kind, tender, and considerate friend of the husband, a consoling angel in their mutual calamity;—for the lack of love, which is the soul of marriage, is a great misfortune—it is a body without a soul. There are those who declare that an unloving marriage is none; that the parties are divorced in fact, and should be so in law; but society and the laws of our country are of a different opinion.

The rights of the husband over the wife, as defined by our laws, are of the most absolute character known to civilization. Held to be one flesh in the religious rite, the being of the wife, or her legal existence, is merged in that of her husband. Except where the Woman's Rights movement has affected recent legislation, the wife has no property, can make no contract or will, collect no wages, nor support herself, in any legal way, independent of her husband. No debt can be collected of her, for she has no separate power to contract one, and her husband is bound to pay her debts, assuming even those she owed at marriage. Her property, unless settled by some entail or trusteeship, is his, and can be spent by him or taken for his debts. It is difficult to imagine a more complete surrender of personal rights. The wife must follow her husband, or stay at his bidding; live where he provides a home, with no right to seek another. Her very clothing is the property of the husband. He has supreme power over the children, and can take them from her at his option.

As these laws are based upon both the religious and civil idea of marriage—the two being but one, and the husband the head of the wife, who promises to obey her husband, and is so commanded in the

scriptures, it is hard to say what are the rights of the wife. Her duties, however, are sufficiently plain. We open the first book we can lay our hands on, and copy a few paragraphs :

“ 1. Always receive your husband with smiles—leaving nothing undone to render home agreeable, and gratefully reciprocate his kindness and attention.

“ 2. Study to gratify his inclinations, in regard to food and cookery ; in the management of the family ; in your dress, manners, and deportment.

“ 3. Never attempt to rule, or appear to rule your husband. Such conduct degrades husbands—and wives always partake largely in the degradation of their husbands.

“ 4. In everything reasonable comply with his wishes with cheerfulness—and even, as far as possible, anticipate them.

“ 5. Avoid all altercations or arguments leading to ill-humor—and more especially before company. Few things are more disgusting than the altercations of the married, when in the company of friends or strangers.

“ 6. Never attempt to interfere in his business unless he ask your advice or counsel ; and never attempt to control him in the management of it.”

There are a dozen more, all founded upon the same idea ; but if a lady understands that her duties are obedience, complaisance, an entire surrender of her will to that of her husband, and attention to his happiness as the first consideration, she has the spirit of them all.

Do not pout, dear young lady ; we simply perform our duty in laying before you the rules of be-

havior, in married life, required of you by both the religion and laws of our country ; where individual liberty, and the independent pursuit of happiness are surrendered at the marriage altar.

Husbands have also their duties. They are to be kind, loving husbands ; good providers ; watchful guardians of the happiness of those who are entrusted to them. The husband ought never to mortify his wife, by rebukes before company ; and though it is her duty to obey him, and he may use any reasonable amount of force, it is doubtful whether he would now be justified in beating her, as not long since in England, with a stick not larger than his thumb !

Having given these maxims, as in duty bound ; we may perhaps be permitted to express a private opinion of our own, which is that every woman, whatever her legal position may be, is entitled to be treated with delicacy, justice, generosity, and gallantry ; that she is Queen of Society, placed at the right hand of man, to be honored and revered, as but *very* little lower than the angels, and next them in the scale of being ; and that the husband should treat his wife with the same chivalrous courtesy, delicacy, and regard for her wishes and happiness, as in the dawning romance of their early love.

And the wife should treat her husband always as such a husband deserves to be treated.

We beg leave to add a few maxims, which may be taken either in fun or in earnest, and in either case for just what they are worth :

A husband who is a tyrant is detestable ; one who is a slave is ridiculous. The "golden mean" seems to be one who treats his wife—exactly right

In the division of the duties of life, assist, but do not intermeddle with each other.

A wife vows fidelity and obedience ; but she does not bargain to become a mere domestic drudge, and the secluded slave of a lord and master. Life has for her its rights, its duties, and its enjoyments.

Jealousy is universally ridiculed, yet it every little while is the cause of some suicide or murder, and is the secret torment of thousands all around us. It is a prevalent disease, for which our moral doctors ought long since to have found a remedy.

Similarity of disposition is more likely to mar than make connubial bliss. The best accords are of well matched opposites. The attraction of tall for short, lean for fat, and dark for fair is obvious everywhere ; and the same attraction exists for moral contrasts. The saying, "A reformed rake makes the best husband," probably originated with the most virtuous and exemplary of ladies.

What is the fact respecting this maxim ? It is that a man, having "sown his wild oats," no longer has them to sow. His curiosity being satisfied, or his appetites palled, he is more likely to submit to social restraints.

"Marriage is like a silk purse—most agreeable when there is plenty of money in it ;"—not that the money is really any motive to or part of the marriage, but because money is the representative and means of ease, comfort, independence, and enjoyment.

Marriage is a trap—easy to get in, and hard to get out ; but as you wish to be in, and have no occasion to get out, there is no objection to the trap.

Free divorce, or the abolition of all law on the

subject, could not separate those who are joined to each other by a mutual attraction. The laws are to hold together those who would prefer to be apart—for the good of society.

Marriage is said to be like “a rose tree in full bearing”—the flowers drop off, then the leaves, leaving only the thorns. But a true marriage is more like the apple tree, where the odorous and beautiful flower is succeeded by the fruit, still more odorous and beautiful.

The model husband gives to his wife her rights as a human being ; her privileges as a woman ; the respect and deference due to a lady ; the devotion of a lover to his mistress ; and the protecting care of the father of a family.

The model wife is what you are, have been, or hope to be, fair reader ; or what you have, have had, or deserve to have, reader not so fair.



CHAPTER XIX.

WRITING AND CORRESPONDENCE.



ROBABLY no chapter of this book will be more interesting or more useful to a large portion of its readers, than the one treating of this noble and most useful mode of human expression.

It is the means by which I, the author of this treatise, bring myself into an intimate relation with the million who are to be its readers, with the intermediate agencies of the arts of printing, engraving, and other appliances for the diffusion of useful and entertaining knowledge. By this means, instead of conversing with a single friend, or giving my thoughts to a group at a party, or an audience at a lecture, I sit alone in my room and speak to the dwellers of a continent, knowing that my words will be read on the banks of the Connecticut and the Mississippi, on the Atlantic and Pacific, on Puget's Sound and the Bay of Fundy.

But, leaving the great art of printing, which has changed the whole relations of society, given wings to progress, and upset all calculations based upon the lessons of history, writing, the prior art, of which printing is the miraculous extension, is

one of the sublimities of human achievement. It gives me the power of communicating thought and love to the most distant and most dear. It records experience, remedies forgetfulness, adds deliberation to eloquence, and preserves the highest efforts of genius ; forever adding to the stores of intellectual wealth. It gives us expression, permanent and transmissible. Whatever the future may have in store for us, writing is now the human art which, next to language, has most of use and happiness.

To write well should be the ambition and the effort of every one who writes at all. We mean both in manner and matter. To speak well is not only to speak sensibly and with the proper feeling, but with a pleasant voice, a clear articulation, and a pure, good method. So to write. The clear and beautiful thought demands a corresponding chirography ; and, to a certain extent, this is a thing to be acquired.

The first thing necessary is to have always at hand the proper materials. There is no surer indication of taste and breeding than the writing materials in habitual use. To write a letter on a sheet or part of a sheet of coarse paper, to fold it irregularly, put it in a thin brown envelope, and seal with a red wafer, these are not indications of a gentleman, certainly not of a lady.

The first point is to have paper suitable for its uses. I write this book on a ream of large pale blue foolscap, firm and smooth. The color is less trying to the eyes than a pure white, which is, however, to be preferred for many uses. For my letters I choose a white, unruled post, or letter paper ; Bath post, which is a size less ; commercial note, for brief business letters, which is half the size of

post ; and for billets still smaller and finer. I prefer paper unruled, not liking the constraint of formal lines ; but those who cannot write straight and with a reasonable degree of uniformity, should use either ruled paper or lines to lay under ; but the former seems most honest.

Ladies choose delicate tints of paper ; pale blue, light straw color, rose, or violet ; some also perfume their paper, by dropping in the writing desk a few drops of any favorite scent. Some have all their paper stamped or embossed with their initials, or some favorite device.

The envelope should correspond to the paper, in size and quality. For general correspondence, the letter and note envelopes furnished by the Post Office department are sufficient ; or you may have a more elegant style, a little smaller, and enclosed in these. Blue paper and envelopes seem cold, and are unpleasant to some persons. The paper in fashion, at this time, is a heavy "cream-laid" or variegated paper, hot pressed ; but it is stiff and unpleasant, and really less beautiful than that which is fine and plain. Gilt-edged paper is little used. The fancy, embossed, or scalloped paper and envelopes, are reserved for valentines, and discarded, for all occasions, by people of taste.

If you have much writing to do, supply yourself with a good stock. Buy paper by the ream, or half ream packages, and envelopes by the hundred, or box of five hundred. The adhesive envelopes are convenient ; but they involve the probability of a doubtful propriety. The objection to a wafer is that it is bad manners to send a person your saliva, it being the next thing to spitting in his face, which is a deadly insult.

Even with the gum, when any formality is requisite, you require sealing wax, and a proper seal. Here is an opportunity for the display of an exquisite taste. A gentleman's ordinary wax is bright red—the best that is made. Ladies use blue, yellow, and amber with sparks of gold—many pretty varieties. Learn to make a clear, clean seal, by properly melting your wax, and not smoking it ; by letting it fall in the right place and quantity, and firmly impressing your seal, so as in more senses than one to make a good impression.

Persons in mourning use black wax, as well as black edged paper.

Let your ink be a good, clear, jet black, or one that will become so by exposure. The use of poor pale ink is one of the most annoying of the little miseries of life.

The pen. I have never been able to write with a gold or steel pen for two pages. They have a hard, scratching feel, and soon cramp my fingers. After a thousand trials, I return each time to the quill, of which I buy the best to be had ; such as cost from half a dollar to a dollar a dozen. This, however, is no rule, and most persons can use steel or gold, which, the latter particularly, are a saving of time and trouble, with the advantage of greater uniformity of writing.

When all is prepared, can you write a good hand ? Can you form your letters with clearness, symmetry, and uniformity ? Can you write rapidly, and at the same time legibly ? Are your lines straight and even ? Do you commence your paragraphs with a proper indention, like those of a printed book ? Do you leave suitable margins, on each side of your page, but particularly at the left hand ? Have

your lines and curves, your letters and words moreover, certain elements of grace and elegance, as well as neatness? Do you mind your stops, or understand the art of punctuation; which is as necessary to know, as that of reading or spelling? Or, to go a little back of this,

Can you spell? Are you quite clear as to the way in which letters form words, words sentences, and sentences paragraphs? If you have any doubt on this point, take the first child's primer or spelling book you can find; put it in your pocket, carry it with you everywhere, in the field or shop, on journeys, and even to bed. From alphabet and a-b, ab, master every lesson. Then take some small English grammar, and do the same by that, sentence by sentence, and page by page, through orthography, etymology, syntax, and prosody; and then you will not write as an excellent young lady did, not long since, to our publishers, thus—

greenland (no state) feb. 1855.

messurs leland Cla and co, i write this For you to male me a Kopy of the dim and inclos ten sens for that perpis.

Now as there are twenty-three Greenlands in this great country, the strong probability is that this worthy but somewhat illiterate young lady did not get her paper without writing again for that "*perpis*."

Having done justice to Noah Webster and Lindley Murray, or whatever standards you may prefer in the acquisition of the literature of your native tongue—supposing, I mean, that by some misfortune all this has not been acquired when the mem-

ory is active, you may as well introduce yourself to the excellent Dr. Blair, or some other good writer on rhetoric.

Or, what may be better, read books and papers with care. Observe how the words are spelled, the sentences formed, the phrases rounded into a musical rhythm, and how the “ , ; : ? ! () — . ” are used to make all meanings clear. If you cannot go back to Greek and Latin, or French and German, for the derivation of words, so as to distinguish their nicest shades of meaning, get a copy of “Crabbe’s Synonyms,” or any similar work, showing the minutest differences in the meanings of words, which are liable to be used indiscriminately to express the same idea, for there is scarcely such a thing as an absolute identity in the meaning of words, except in the names of things.

Writing is a mechanical art, like any handicraft. You learn it as you do to spin a top, or catch a ball, to knit or to sew. It is a matter first of idea as to the proper forms, and then of nervous and muscular execution, performed by the arm, fore arm, and fingers ; and a good writer becomes such from natural aptitude or good training, or both combined ; where there is, moreover, ideality, imitation, and some perseverance, it is very easy to become a good writer. But with a moderate endowment of all other qualities, perseverance alone will make a clear and legible, if not a rapid and graceful writer. Every person with the proper organs learns to walk and talk, though few comparatively walk or talk well. But the gymnasium, drill sergeant, and dancing master, teach people to walk ; practice in elocution will learn people to talk ; and the careful, determined, and persevering exercise of

the proper muscles will enable—perhaps we may say—every one to write with ease, with rapidity, and with regularity, if not with real beauty.

Even with much training there will remain an individuality of character in the hand-writing of most persons. Some have professed to tell this character by an examination of the manuscript ; but there is a deeper impression than this, and perhaps corresponding to it. It is the recently ascertained but now well known fact, that a written letter, or even a word, placed in a closely sealed envelope, in the hand, or upon the forehead, of certain persons, in some way becomes the medium of an impression of the character, the personal appearance, and other facts respecting the writer, as age, sex, business, &c.

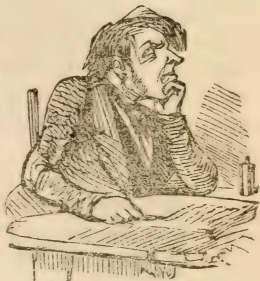
This fact, now ascertained and verified beyond doubt by thousands of experiments, throws new light on many facts connected with epistolary correspondence. This is why we hold some letters in our hands, or lay them on our hearts, and throw others from us ; why they give us pain or pleasure, aside from the meaning of the written words ; why hypocrisy has less power to deceive than it is thought to have. This power of reading the soul, by the mere impression of a manuscript, belongs to a class of instinctive phenomena, vaguely called intuitive, but of the actual nature of which, we are much in the dark, as we mostly are respecting other facts of clairvoyance, prevision, and what are termed spiritual manifestations.

Having suitable paper, and other materials ; a sand-box or blotting paper ; good pens, and more than one, that you may not be hindered by its failure ; good ink, black or blue, ink that can be read

—but not red ink, which is only fit for ruling ledgers—sit in an easy position, at a desk or table, neither too high nor too low, and begin. But avoid all gaucheries of attitude. The most graceful position, in this as in everything, is the most suitable.

In regard to conversation, it is a capital rule, though seldom followed, not to speak, unless you have something to say. *Do what demands the doing*; is a great rule of life. Let supply be governed by demand. Speak what asks to be said; write what wishes to be written.

UNLESS writing is your business, and you get your bread by it and support your family. In that hard case, cudgel your brains and begin; but it is always a hard life to do what is done with difficulty; though to write, *con amore*, as well as *currente calamo*, has the satisfaction and pleasure of all our acts of spontaneity, as all acts ought to be.



And now, your sheet before you, dip your pen daintily, so as not to carry a blot. Leave a space of from one-quarter to one-third of the sheet at the top for your upper margin. If a letter of business, write the date clearly, post office, the county, if need be, and always the state, or its initials, at the upper right hand, with the month, day and year. If you write a note to a friend near you, you need only write the day of the week. In friendly and confidential notes also, and in very formal ones, the date is put at the bottom on the left hand.

In a business letter, you begin with the name of

the party addressed. Leaving a proper margin, and then room for indention, you write the name and title in full, with the proper designation under, and still farther indented. Then, in a few clear, brief, explicit sentences, state the business. Make as many paragraphs as there are different matters, and close with some suitable form, such as, "Your humble servant," "Yours truly," "Your friend;" or with still more formal and ceremonious conclusions.

A letter writer to copy from, is the property of ambitious stable boys, and literary chamber-maids; but a few of the usual forms of notes and letters, may be useful to most of our readers. Thus, a lady, about to give a party, takes a sheet of fine note paper, and commencing near the middle of the page, writes—

Mrs. Jones requests the pleasure of Mr. and Mrs. Smith's company, on Thursday evening, 17th inst., at seven o'clock.

No. 42 Blossom St., Dec. 5.

If others of the family are to be invited, notes must be sent to them separately. This is put in an envelope, sealed, and sent, either by post or a messenger. The answer will be either an acceptance or a regret. Thus:

Mr. and Mrs. Smith accept, with pleasure, Mrs. Jones's invitation for Thursday evening, 17th inst.

No. 10 Myrtle Avenue, Dec. 5.

Or thus:

Mr. and Mrs. Smith regret that it will not be in their power to accept Mrs. Jones's kind invitation on Thursday evening.

No. 10 Myrtle Avenue, Dec. 5.

All notes of ceremony, as invitations, regrets, acceptances, compliments, congratulations, condolences, &c., are written in the third person; but where these are not formal, this style is not requisite. But there must be no mixing of the cases, like this:

Mrs. Willis begs leave to present her compliments to Mrs. Waters, and will you come over to our house this afternoon and take tea with me. Please bring Charles, for I wish to see him very much.

Affectionately yours,

SALLY WILLIS.

Here are two capital errors at least. The style is changed from the formal third person to the first, and signed at the end by the lady who had already put her name at the beginning. It is customary, in notes in the formal style, to repeat the names as often as there is occasion, which must be in every full sentence.

A letter of introduction, though formal in its purpose, is not so in its style. Thus—

Jonesville, N. Y. Sept. 20, 1855.

My Dear Sir:

This will introduce to your acquaintance my friend, Mr. Selwyn, of Jonesville, a gentleman for whom I have a high estimation. Any attention you may have it in your power to show him during his visit to Boston, will be gratefully reciprocated by

Your friend,

M. STANLEY.

MR. CHARLES ELWOOD.

This is to be put in an envelope, and directed thus :

MR. CHARLES ELWOOD,
No. 42 TEMPLE STREET,
BOSTON, MASS.

Directed so as to leave margins as above, and so as to leave the flap of the envelope at the top. A letter of introduction is never sealed, for obvious reasons of delicacy. The gentleman may deliver it, or more properly in most cases, when for a gentleman, enclose it in a sealed envelope, with his card containing his address (hotel and room), and send it to its destination.

But it is best not to use this form too freely, as it is quite possible that you may give introductions of a very unwholesome character. Your neighbor, Mr. Tompkins, is a very good neighbor, and highly respectable specimen of the solid citizen of the rural districts. You know Mr. Jones, of Fifth avenue in New York ; he has been at your house, partaken of your hospitality, praised your place, and invited you to come and see him in town. But it does not follow, when Mr. Tompkins walks into his parlor some morning and presents your letter of introduction, requesting Mr. Jones to show him the Crystal Palace and Barnum's Museum, that it will be altogether agreeable.



THE UNWELCOME GUEST.

An invitation to dinner or a party requires an answer. To any other formal note to which you require one, you can add at the end, "an answer is requested;" or write the R. S. V. P., upon the envelope, at the lower left hand corner. These letters stand for "*Repondez, s'il vous plait*"—answer, if you please.

Models of friendly and amatory letters will be found scattered through the pages of English and French literature, which, particularly the latter, may be studied with advantage. We wish to give

instructions relating to form and manner rather than matter. Letters of business are very important, and should be written with care, and where it may be of consequence, copies should always be taken. Merchants have a peculiar kind of ink, and copying presses for that purpose. Brevity, as far as is consistent with clearness, is essential. Here is a form which we beg leave to recommend for general adoption :

MADISON, DANE Co., WISCONSIN,
May 1, 1855.

MESSRS. LELAND, CLAY & Co. :

Gentlemen,

Enclosed, please find (\$5) five dollars, Bank of Hartford, for which please send

20 copies of The Dime,	\$2.00
10 copies of The Comic World,	\$2.00
1 copy of the Illustrated Manners Book, .	\$1.00

\$5.00

Addressed as above, to your friend,

BENJAMIN BOUNTIFUL

This is all clear and unmistakeable, and that most estimable gentleman has only to carefully enclose his money, have it registered if thought needful, put on a stamp, and await the result, in which he is not likely to be disappointed.

If several points, of business or otherwise, are to be noticed in a letter, it is well to make a note of them beforehand on a separate piece of paper, and then, beginning with the most or least important, as you please, state them clearly, when you can finish with any comments that are needful.

In answering a letter, of any business or formal character, or where it may be needful to mention the date and subject of the letter answered :

32 WARREN ST., New York,
January 23, 1855.

SIR:—

I have the honor to acknowledge your favor of the 20th inst., in which you request me to give you my opinion respecting the probable character and circulation of the "*Comic World*." In reply I would say that, from my knowledge of the enterprise of the publishers, Messrs. Leland, Clay & Co., from the talent and success of their admirable paper, *The Dime*, and from some hints I have received of the literary and artistic talent engaged on the forthcoming journal, I can have no doubt of its fulfilling every promise, and going up very rapidly to a large circulation; as its remarkable cheapness will remove every pecuniary objection, while its attractions will be of a strong and universal character.

I have the honor to be,

Very truly yours,

J. MORTON.

TO THOMAS H. BENTON,
Washington, D. C.

It will be noticed that I have not used the title Esquire, which has become so universal as to lose all distinction. It is sometimes inconvenient. On the continent of Europe, our American fashion of esquiring everybody is not understood, and letters directed to John Smith, Esq., are kept for *Mr. Esq*, while poor Smith curses the foreign post, and fails to receive his remittances. Mr. seems to us the preferable designation; and in France the initial *M.*, *Monsieur*, is used for every one, even to the highest rank of the nobility, as *M. le Prince*.

It is well to give the title Honorable to those who are entitled to it—to members of Congress, and Judges; but conferring it on the members of State legislatures, diffuses the honor rather widely; since we sometimes see, in the announcement of a political meeting, a string of fifty honorables, many of whom a gentleman would be sorry to be obliged

to address in any way. When a *Mike Walsh* goes to Congress, and a *Sickles* is appointed Secretary of Legation, political titles become of very small account.

Military titles, whatever their origin, when worn as a matter of pride, may be used in addressing their wearers. Our militia titles are much ridiculed; but when a man devotes his time and energy for twenty years, to the military education of a brave, chivalrous and truly efficient citizen soldiery, like General Sanford, or General Morris, they are as much entitled to all the honors of Generalship as Lieutenant-General Scott himself. But there are sections of the country where every man entitled to any social recognition expects to be addressed as Major, at least, if not Colonel; which latter is now the favorite title of the more enterprising class of adventurers. Captain belongs to every man who ever commanded a canal boat, or navigated a mud scow.

The President of the United States, and Governors of States, are addressed as "Your Excellency," or designated as "His Excellency." A letter to the President, however, is best superscribed—

FRANKLIN PIERCE,
President of the United States,
Washington, D. C.

And, at the beginning of the letter, the best address is, simply,

SIR :

As in addressing the Emperor of the French, it would be *Sire* ! In formal letters, not of business,

where the name is not written at the left hand commencement, it is written at the left hand at the end, and room should always be left for that purpose. If the person addressed is one of various titles, they may be used with courtesy, or abbreviated by a comprehensive &c. Thus, at the bottom, left hand of a letter, you write—

REV. WILLIAM CHASE, D.D.,
&c. &c.

New York City.

There are forms of business writing which all persons may have occasion to use; but some of which we would respectfully advise the reader to have as little to do with as possible. Here, for example, is the note of hand; a very pretty document to write, and convenient often to issue, if that was the last of it; if you were a bird, and could issue as many notes as you pleased without being troubled with any *falling dew*. But as civilization is married to finance, and men get into matrimony and debt; here is the form in question.

\$526.37

NEW YORK, March 15, 1855.

Ninety days after date, we promise to pay to the order of Stringer & Townsend, five hundred and twenty six 37.100 dollars, value received.

LELAND, CLAY & Co.

This requires the endorsement of the respectable publishing firm of S. & T., the signature of the firm written across the back, about one-third down, when it is to be hoped that it would be cheerfully discounted, at any bank in this vicinity.

A draft is in the form of a letter :

\$600

NEW YORK, March 15, 1854.

SIR :

At ten days' sight, please pay to the order of De Witt and Davenport, six hundred dollars, and charge to acc't of

Your obedient servants,

LELAND, CLAY & Co.

To F. BLY, Bookseller,
Cincinnati, O.

De Witt & Davenport endorse this order, and hand it to a broker or express agent for collection, and it is paid in thirteen days after acceptance by Mr. Bly—ten days' sight and three days' grace.

Almost every person has occasion to make out bills for articles sold, or service rendered. All such work should be done in a clear and orderly manner. It is presumed that a record is made of every transaction, involving credit or delay, in a book of accounts ; and the entry may be nearly in the same form. The bill runs thus :

NEW YORK, May 10, 1855.

MR. JAMES FOSTER,

Bo't of LELAND, CLAY & Co.,

24 stereotype plates for labels, \$20.00

5 reams of printed labels, at \$8, 40.00

\$60.00

Rec'd pay't by dft. on Broadway Bank.

LELAND, CLAY & Co.

A receipt is a simple affair, which a business or professional man is generally happy to give ; and which it is well for every person doing business to take and keep, carefully filed away, with a plain endorsement, where it can be turned to at a moment's notice. It is usually written—

\$25.00

NEW YORK, May 10, 1855.

Received of P. T. Barnum, Esq., twenty-five dollars,
in full for notices of the Bearded Lady, to this date.

PENNY A. LINER.

A receipt may be given for so much "on account," or "in full of all accounts," or where it is intended to cover everything, "in full of all demands," meaning in full payment or settlement of all demands or claims whatever.

In a country of newspapers, where everybody reads them, and almost everybody has occasion, or thinks he has, to write to the editor or for the paper, a few suggestions may well be given.

If you are in doubt as to the necessity of writing, do not write at all.

If you do write some suggestion to the editor, take a good pen, good paper, and particularly good ink; and then in the fewest possible words, and in the clearest possible manner, write what you have to say, without apology at the beginning, or flattery at the end.

If you write, expecting to have your communication printed, make it as plain, clear, and pointed as possible. Write short sentences and brief paragraphs. When you have written just what you wish to say, stop. Go over the manuscript, and if one phrase of flummery has crept in, strike it out; if a better word or an apt phrase occurs to you, insert it. Read it aloud, pointing by your ear, and to clear the sense. Even a comma may be important, as, "What *do* you, mean sir?" is not the same as "What do you *mean*, sir?" not by any manner of means.

When all is to your mind, copy it fairly, in your most legible hand, without scrawl or flourish, and

with all names and words liable to mistake written as plain as print, and especially writing on only one side of the sheet. Editors seldom return manuscripts which are not printed.

It is true that some men of great genius and distinction in literature, write cramped, illegible hands, without punctuation, and with bad spelling, or no spelling at all. It is very difficult for any unaccustomed person to read the manuscripts of Richard Hildreth, the historian; of Horace Greeley, or James Gordon Bennett. Hildreth, reading the proofs of his history, found so many errors, and made so many alterations, that the printers, rather than attempt to correct the proof, set it over again. Greeley and Bennett must have compositors accustomed to their writing and style, and capable of setting up their articles, if they can only make out now and then a word so as to catch the idea.

In one of these offices, the proof of an article was one day brought to the editor. He read it doubtingly; it seemed his, but he had no recollection of ever having written it. The compositor was called, and the copy produced. It proved to be a sheet of paper which had laid on the editor's desk for two or three days, and on which he had made a variety of memoranda, marks, and idle scribblings, out of which the compositor had set up a first rate leading article.

At all times, if you take our earnest advice, you will avoid all flourishes, and approach as nearly as possible to the simplicity and legibility of type. Back hands, Italian hands, and all eccentricities and superfluities, had better be dispensed with. Do not write great sprawling letters, nor yet so fine as to try the eyes and patience of your correspondents

Leave the lines well apart ; and do not, to save the fraction of a cent, write across or on your margins. Put in as many sheets as are necessary to fairly contain your matter ; and be sure that you pay the full postage, not paying one rate yourself, and leaving your friend to pay a still larger one.

Apropos : pay your postages always, and if writing a letter which requires an answer on *your* business, enclose a stamp, or a stamped envelope, but not directed. It is more courteous to let your friend superscribe his own letter.

Every letter requiring an answer should be immediately attended to, particularly if on business. To not answer when written to, is the same kind of rudeness as not to speak when spoken to. In each case there may be a good reason for silence.

In a friendly correspondence, the first letter should be answered as soon as received ; but the second should be delayed the same interval as that taken by the first writer, who in this way regulates the frequency of the correspondence. This is a good rule among equals ; but where a gentleman writes to a lady, he can hardly delay an immediate answer, unless at her own request.

Where a letter is long, or important ; where there are matters to be attended to, or subjects requiring consideration—a brief note should be sent at once, acknowledging the receipt of the letter, and promising a fuller answer.

Be very careful in all letters of business or politics, in writing what may compromise you, if seen by others or published, or what may at some future time be used to your disadvantage. As the world actually moves ; as things and thoughts are continually changing and advancing, in some order of pro-

gress, the feeling or opinion of to-day, in a few months or years, may seem ridiculous. Eminent men ridiculed the railroad, ocean steamers, and other achievements of recent enterprise and invention; so new ideas are ridiculed and violently opposed, which in a little while are universally accepted. There are few persons who at fifty years of age could read even the love letters they wrote at twenty with any degree of patience.

Of love letters, a few words. Speech, gesture, and the magnetism of personal presence and contact, are more to be trusted by persons moderately impressible, than correspondence. I have known several marriages, where the courtship was by correspondence, where the persons were engaged before seeing each other, which ended very unhappily. Your favorite authors are usually very different from what you imagine them to be. Some put themselves on paper—some the reverse of themselves. The comic writer is likely to be a gloomy misanthrope; while the author who drowns you in tears of tragic woe may be, personally, brimful of careless hilarity. In the same way, the lady or gentleman with whom you enter into an amatory correspondence may fill their letters with the affectation of those sentiments they are conscious of being most in need of.

As you would live true lives; as you would give expression to the truth of your conversation and action, so endeavor, within the bounds of a prudent moderation, to give a true expression of yourself in your correspondence with your friends and those you love.

Avoid cant, which is much more common in writing than in conversation. Many people think

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they must fill their letters with pious phrases and religious exhortations. If these are really true expressions, and what they would say to you if present, it may be honest, however impertinent; but where such cant is a mere form, or pretense, it is no more to be respected than the old form of "I take my pen in hand," &c.

If you have any ambition to fill a respectable station in life, learn the art of writing well, in the form of your chirography; choose a good style, and practice perseveringly until you have conquered a good hand. It can be done at any age. Learn to spell and point accurately. Study the best authors, or those which please you best for style. Dr. Franklin used to read Addison, and then, in a few days, endeavor to write out the same ideas, and compare his style with the original. Addison has finish, but wants force. Most of our American writers fail in the other extreme. There is a tendency to the extravagant, the high-flown, and the intense. Those who read Headley and Lippard, should take large doses of Irving and Cooper as antidotes. The style of Irving is pure, musical, and better than Addisonian. That of Cooper is strong, bold, and thoroughly American. There have been few better writers of English than William Cobbett and Thomas Paine. The novels of Disraeli are of the finest specimens extant of musical prose; and the writings of Walter Savage Landor full of a noble dignity and classic purity.

Avoid personal peculiarities of style, or literary idiosyncrasies, as you would an imitation of similar eccentricities in dress or manners. If you have such originalities of your own, they are very well; but you have no right to other people's. It is no

compliment to say that a person's style is Carlylish or Willissy, Doesticky or Fanny Fernish, however delightful may be these several peculiarities.

As a nation, our education is much neglected. There are few good speakers; a good reader it is difficult to find, and good writers are few and far between. Many persons with noble and beautiful ideas fail of all power of expression. Some think so much faster than they can write, that they have great trouble to hold a thought until they can get it on paper. This is one reason why fluent speakers are often poor writers; and in other cases, and in most instances, the best writers are poor speakers. A musician will practice ten hours a day, for five or ten years, to thoroughly master his art and instrument. Is it not worth as much effort to become a good writer; by which means a retired student and even a feeble woman may sometimes move the world of mind, and shape the destinies of nations?



CHAPTER XX.

MUSIC.



WE have alluded to Music as a charming Accomplishment, a refining Art, and a noble Science, which gives us the key of social harmonies ; but it may be well to offer our young, or otherwise improving readers some suggestions in regard to it.

Music is a succession of melodies, or an assemblage of harmonious sounds, pleasing to the sense of hearing, and the internal faculties to which it ministers.

We have in nature many sounds called musical ; the roar of waters, the sighing of the winds, the crash of thunder ; we have the melody of birds in all their beautiful varieties ; the bleating flocks and lowing herds ; these make up the music of nature, which has beauties and sublimities that all but the most clodden souls enjoy.

The music of savage and barbarous nations is usually as coarse, harsh, and discordant as their own conditions. Chinese bands are assemblages of

horns, gongs, and drums, full of the harshest and most discordant elements. With single instruments they make some approach to melody. Those who have heard the peace and war songs of our North American Indians, with which they accompany their dances, know how monotonous and unmusical they are.

The music of the Hebrews, Greeks, and Romans is supposed to have been of a higher character, and to have contained elements, not only of fine melody, but of harmony and much grandeur of expression.

In our own time, and in all European nations, or those of European origin, music is an important element of civilization—one of the purest and noblest arts, and most humanizing influences of society. Italy is the “land of song ;” in all Germany, music not only employs great numbers as a profession, pursued with enthusiasm and devotion, but it forms a large part of the education of youth, and of the enjoyment of every age. Music is wedded to religion, from the grand masses, chants, and services of the Catholic Church, to the hymns of the camp meeting, thrilling the tree tops that overarch the forest temple. Music is the inspiring element of war, from the rude fife and drum of a country training, to the grand regimental band of a hundred pieces, that pours out a torrent of energizing harmony. Music is the delight of society, from the parlor song of the gentle girl, who accompanies herself on her guitar or piano forte, to the inspiring quadrille band of the ball room, and the combined attractions of the grand opera.

We do not intend to give a treatise on the rudiments of the art of music, but only some practical suggestions.

The first requisite, either for a player or singer, is tune, or a good ear to distinguish the exact intervals, which form melodies or harmonies, and that command over the voice or instrument necessary to produce them.

Melody is the result of certain relations in the succession of sounds. A single voice, singing correctly an air, produces melody. Sometimes it refers to mere sweetness of tone, as we speak of the melody of birds, in which the succession of tones is wild and irregular.

Harmony is the accord or pleasing agreement of two or more sounds at the same time, as in the union of voices singing different parts, or of instruments.

Some instruments are kept in tune, and do not require a perfect ear. Our friend with the hand organ has only to turn the crank ; and a deaf man may play very well on a pianoforte ; but to sing, or play on the violin, requires an ear of perfect nicety. Some persons are born with this, and show it as early as at three years old ; to others it comes later, and as the result of some effort and training ; while others, individuals here and there, never have it. In Italy and Germany, an ear for music—not the mere love of it, but the power to produce it—is the natural gift of almost the whole population. In England and this country it is not so common. In France, Fourier says it is remarkably deficient, and among the Chinese and other orientals it is almost wholly wanting. In Germany, and among the Germans in this country, you hear little children singing duets and trios. When three or four meet, they do not all sing one part, but strike into improvised seconds and bases.

Without a musical ear, or the power of whistling or singing a melody in tune, or of producing an accurate harmony, it is useless to attempt to sing, or to play on any instrument but one which produces unvarying notes. The ear may be cultivated to a certain extent; but in many cases much effort is of but little avail.

The observations respecting tone, in our chapter on conversation, apply still more to singing. With a sweet voice, a good ear, and a pure taste, you will make a good singer.

Singers are inclined to a few errors you will do well to avoid. Intensity, power, or force of sound may be painfully exaggerated. Noise is not music. Would that we could make our trombone and base drum players believe it. They blow and beat themselves deaf; and then do all they can to reduce others to the same condition. Ladies with sweet little voices, who have heard Jenny Lind sing to five thousand people, try to squall as loud in a little parlor. Gentlemen with base voices will roar you like Lablache.

Another grave fault is to affect a wide register.



Some Italian tenor sings *B flat*, or even high *C* from the chest, and you, O Donkey that you are, strain your throat and distress your hearers miserably in trying to do the same. And Jenny

Lind or Grisi, or some high soprano, goes up to *B*, and every young lady squalls and squeals herself into a chronic laryngitis, in trying to sing in the

same register ; or if a contralto, she makes herself as grum as a speaking trumpet. A wide register is not necessary to the most pleasing effects, and few of our finest melodies run more than one octave and a half. Find the notes you can sing sweetly and easily, and be content.

Singing too low, and so as not to be heard, is a fault almost as distressing. Twenty modest girls in a country singing choir will scarcely make as much sound as one full fed grasshopper. In singing, as in speaking, fill the room, and be fully heard by the audience ; but do not exceed the full honest capacity of your voice.

Time is a necessary element of all music, both melody and harmony. Where several parts move together, they must be sung in time ; and the movement of music, its peculiar rhythm, is often its most important characteristic. Mark your time carefully, then, and habitually. Let it be true as the pendulum of a clock, with the freedom of *ad libitum* movements. Sing and walk—sing to the swinging of a ball to a string ; in some way acquire exact appreciation of time, but, when acquired, do not mark it noisily—especially do not beat time, when listening to music.

The register of the voice, or of any instrument, is the number of notes it can reach, and its place in the scale. A piano forte has a scale of from six to seven octaves ; running through all the registers of male and female voices, which are basso profundo, basso, baritone, tenor, counter tenor or contralto, mezzo soprano, and soprano. A base voice commonly reaches from *F* below to *C* above the base clef ; a tenor, from *B* to nearly two octaves above ; soprano from *B* on the middle of the tenor clef, to

A, B, C, or nearly two octaves above. The baritone is between base and tenor ; contralto between tenor and soprano or treble.

“The singer should stand in an upright, natural attitude, without any effort or stiffness. The mouth must be kept sufficiently open, so as, without any subsequent alteration, to pronounce the vowel to which the notes are to be sung. If the mouth be opened too wide, the voice becomes hollow. Guttural, dental, and nasal qualities of tone, are caused by the mouth and teeth being opened too much or too little. Before emitting the sound, the student must take breath, copiously and with promptitude. As soon as he has taken breath, he must attack the note readily and firmly, and not as if preceded or followed by an appoggiatura. The note must be begun soft, gradually swelled, and then gradually diminished to the softest at its conclusion. This is called by the Italians *mezza voce*, and must be practised on every note within the compass of the voice, taking breath between each note. There must be no movement of the mouth or tongue. The practice of swelling and diminishing a long note in the same breath is necessary to acquire expression and the power of giving the true accent to musical sentences. The scale may be practiced with the notes detached by separate emissions of the breath, or smoothly connected in one continuous emission of it. No attempt must be made to sing notes higher than the voice can conveniently reach, as nothing is more likely to spoil the voice than forcing it beyond its natural limits. Practice must be conducted with moderation, so as not to injure the chest. Under such management, singing is beneficial to the constitution.”

When the music is fine, and the words indifferent, the former is not to be sacrificed to the latter. In most operas, the words are silly enough ; while the music is admirable in itself, and gives the finest expression to the idea. Those who do not understand the Italian, therefore, lose but little, and if the words were English we should understand them but little better. But where the words and their meaning is more important than the melody or harmony of the music, they should be heard with great distinctness, and always as much as possible without detracting from the music.

The Italian language is peculiarly soft, and well adapted to musical expression ; while ours, though strong, is hard, harsh, guttural, and hissing. Our negro minstrels, and such bands of harmonists as the Hutchinsons, who sing as much for the sentiment of the words, as for the melody of the sounds, have shown what can be done by clear articulation.

In singing, each note should be given purely, and generally in its full length. Staccato passages, where each note is sounded short, with pauses between, are given for particular effects. There should be little gliding or sliding up and down on the scale from one note to another.

Avoid singing in the nose, and all uncouth tones. The object of music is to give pleasure. Sing or play when you are asked—modestly, that is for a short time ; cheerfully, without being pressed ; and as well as you can.

Sing with expression ; but let it be rather subdued—because every exaggeration of sentiment tends to the ridiculous.

But do not go to the other extreme of singing everything in the same monotonous way, a patriotic ode, a love ditty, or a comic song.



CON EXPRESSIONE.

To sing well ; with a pure, sweet tone, a simple natural manner and expression, in tune and time, and with a certain taste and elegance, is a beautiful accomplishment. Learn to sing without accompaniment, that you may not be the slave of your instrument ; but if you can touch the guitar lightly and gracefully, or play the piano-forte ; or even pick out a neat and harmonious accompaniment on

the violin, playing it with the fingers, or *pizzicato*, instead of with the bow, it is well worth some pains. For music, if the natural language of Religion, and War, and Pleasure, it is still more that of Love, and all the gentle affections which cluster around that grand harmonic passion.

The heart is reached much more readily through the ears than the eyes. What we see excites our admiration—it is what we hear that inspires our love. The soft murmur of a musical voice, its sweet low tones, in speech or song, thrill to the depths of being.

“If music be the food of love, play on.”

Expression in singing is something superadded to intonation, time, accent, articulation, and even execution ; or it is the blending of all graces to produce a particular effect. Music, like painting, has its general tone or character, its harmony, not only of chords, but of parts, its coloring and light and shade, or succession of soft, and loud, tender, gay, intense, or pathetic. It is capable of expressing every feeling, if not every thought, as love and hate, joy and grief, triumph and despair.

Music, in its high cultivation, is an art that requires years of earnest study. There are indeed vocalists so gifted, as to be prodigies by nature—eloquent in song ; and some have had much reputation who never took the trouble to learn to read music by its artificial signs

To become a good performer on any instrument, however, is to every person a work of time and labor. The earlier it is begun the better. The child with a musical ear and taste who commences, not to drum tunes merely, but a careful scientific

study, at six years old, gets a flexibility of movement, and a command of the instrument, never so readily acquired afterward.

A professional musician should play from six to ten hours a day, steadily, and for years, in a gradually progressive school. An amateur should practice from two to four hours; and not relax until he has obtained a good command of the instrument.

I do not despair, even in this country, which is musical now only in a medium degree, to see the time when every village will have its well-trained band, its full orchestra, and a powerful chorus, with solo singers capable of giving with effect the national music, of which our Ethiopian melodists, and glee bands, are the harbingers.

The technical terms used in music are mostly Italian, with a few French. Used by English writers, or in conversation, they give an air of learning; but we must remember that these expressions, so high sounding to us, are very familiar words at home; like plain, every-day people, dressed up, and making a great show when they travel abroad. We give a few of the most useful of these terms, or those most useful to know in reading musical works or criticism.

ADAGIO CANTABILE E SOSTENUTO (*Italian*). Very slow, and in a sustained or singing style.

A DEUX TEMPS (*French*). Common time, or two beats in a measure.

AIRS TENDRES (*Fr.*). Amatory songs.

ALLEGRO (*It.*). Rapid. Less rapid is *Allegretto*. *Andante* is still slower.

AMATEUR (*Fr.*) in any art is one who practices it, but not professionally; not one who merely likes it.

AMOROSO (*It.*). Soft and tender.

- A PLOMB (*Fr.*). With marked exactness of time.
- A POCO A POCO (*It.*). Gradually, little by little.
- A QUATRE MAINS (*Fr.*). For four hands, as of two performers on the piano forte.
- ARIA BUFFA (*It.*) Comic air.
- ARIA DI BRAVURA. An air requiring much execution.
- ARIETTA (*It.*). A short air, in a familiar style.
- AVE MARIA (*It.*). Hymn to the Virgin Mary.
- BALLET. A dramatic story, told with action and music.
- BASSO (*It.*). Base part or singer.
- BIZZARRO (*It.*). Fantastic, whimsical.
- BIS (*Latin*). Twice ; to be repeated.
- BOLERO. Spanish dance, in waltz time.
- BRAVO. Exclamation of approval to a male ; if a female you must say *brava* ; if more than one, *bravi*.
- BRODERIES (*Fr.*). Unstudied ornaments.
- BURLETTA (*It.*). A short comic opera.
- CACOPHONY. Discordance.
- CADENZA (*It.*). A closing ornament.
- CANTABILE (*It.*). A melodious, smooth, singing style.
- CANTATRICE (*It.*). A female singer.
- CANZONET. A little air.
- CAPRICCIO (*It.*). An irregular composition, in which the author follows his fancy and genius.
- CAVATINA (*It.*). A short air, consisting of a single movement without a second strain.
- CHANSON (*Fr.*). A song.
- CHANSONNETTE (*Fr.*). A little song.
- CHANTEUSE (*Fr.*). A female vocalist.
- CHROMATIC. Proceeding by semitones.
- COMMON CHORD. The third, fifth, and eighth from any note, struck simultaneously with it.
- CON ANIMA (*It.*). With great expression.
- CONCERTO (*It.*). A composition with instrumental accompaniments, written to display the particular excellence of one performer.
- CON GUSTO, GUSTOSO (*It.*). Tastefully.
- CONNOISSEUR (*Fr.*). A skilful judge and lover of music.
- CONTRA-BASSO (*It.*). The double bass.
- CONTRAPUNTO (*It.*). Counterpoint ; the art of adding one or more parts, more or less simple, to a given subject.
- CORNET A PISTONS (*Fr.*). A valve trumpet of recent invention.

COUNTERPOINT. The art of composition.

CREMONA (It.). A small town in Italy, remarkable as having been the dwelling place of several of the greatest violin makers, as Amati, Straduarius, Guarnarius, &c.

DIAPASON. An octave. In an organ, the diapason stops are so called because they run through the whole compass or register of the instrument.

DIATONIC (Greek). Proceeding by tones and semitones. according to the natural scale.

DILETTANTE (It.). An admirer and patron of music.

DIRECTEUR (Fr.). The director of a musical performance.

DIVERTISSEMENT (Fr.). A short ballet, such as is introduced between the acts of an opera.

DOLCE CON GUSTO (It.), With taste and delicacy.

DOMINANT. The fifth note of the scale taken from any key-note.

EXTEMPORE. Without previous meditation.

FALSETTO (It.). That part of a man's voice which is above its natural compass, and which produces a feigned or artificial tone.

FANTASIA (It.). A composition in which the author gives himself up wholly to the caprice of his ideas.

FINALE. The last movement of a sonata, symphony, quadrille, act of an opera, or other musical piece.

FIORITURE. Graces added to the simple notes of a melody in singing.

FLORID. Embellished or ornamented.

FORTE-PIANO (It.). The piano is thus designated from its capability of varying the intensity of the sounds from soft to loud, and the contrary.

GRANDIOSO (It.) In a noble and elevated style.

HARMONICS. Certain faintly audible sounds which always accompany a principal sound. This name is also given to a peculiar species of artificial notes, somewhat resembling the tones of a flageolet, which may be produced from a violin, violoncello, harp, &c. by stopping the strings in a certain way.

IMPROVISATORI (It.). Certain musical poets, whose profession is to recite and sing extempore.

INTERLUDE. Something played or sung between the acts of a drama, or between the verses of a psalm, hymn, &c.

INTONATION. In singing, implies the emission of the voice so as to produce any required note in proper tune.

KEY-NOTE. That principal note of the scale to which all the rest are subordinate, and which is therefore the root of the scale.

LEGATO (*It.*). A word implying a close gliding manner of performance.

LIASON (*Fr.*). A bind or tie. Also, when preceded by *avec*, with great smoothness and connection.

LIBRETTO (*It.*). The poem to be set to music by the composer. The book of the words of any opera.

LYRIC. An epithet applied to poetry intended to be sung; because formerly the voice was always accompanied with the lyre.

MELODRAMA. A modern species of drama, of French origin, accompanied with descriptive music.

MEZZO (*It.*). Half; as, *mezzo voce*, in a subdued tone; *mezzo piano*, rather piano; *mezzo forte*, rather loud.

MORCEAU (*Fr.*). Any musical composition generally.

MOTIVE. The subject or leading air of a composition.

OBLIGATO (*It.*). This word applied to a part or an accompaniment, shows that it cannot be left out, as it is necessary to the effect.

OBOE (*It.*). The hautboy.

OPERA SERIA (*It.*). A serious or tragic opera.

ORCHESTRA. That part of the theatre in which the musicians are placed.

PHRASE. An incomplete musical idea, generally occupying two bars, or at most three.

PIANO (*It.*). *Soft*; this word expresses a very slight degree of intensity; the opposite of *forte*.

PIZZICATO (*It.*) abbreviated *Pizz.*, written over or under a passage for the violin or violoncello, signifies that the strings, instead of being played upon with the bow, must be twitched with the fingers, in imitation of the guitar or harp.

POT-POURRI (*Fr.*). Several airs combined in one piece, forming a sort of capriccio or fantasia.

PREGHIERA (*It.*). A prayer.

PRELUDE. A short introductory and generally extemporaneous performance.

PRIMA DONNA (*It.*). The principal female singer in the Italian serious opera.

PRIMO BASSO. First base singer.

QUADRILLE (*Fr.*). A set of five dance movements following one another without interruption or stop. They are

Le Pantalon, La Poule, L'Ete, La Trenise ou Pastourelle, and La Finale.

RHYTHM. Musical accent and cadence.

RITORNELLA (*It.*). A short phrase which either precedes or follows an air.

ROMANCE. A lyric tale of a romantic cast.

RONDO (*It.*). An air or piece in a cheerful style, characterized by the frequent return of the same subject.

ROULADE (*Fr.*). A rapid flight of decorative notes.

SCENA (*It.*). A scene ; a portion of an opera.

SCHERZANDO (*It.*). Playfully.

SINFONIE (*Fr.*). A symphony or orchestral composition, consisting of several movements.

SONATA (*It.*). A composition consisting of several movements, generally for a single instrument.

SOTTO VOCE (*It.*). In a soft or subdued manner, in an under tone.

STABAT MATER (*Latin*). A hymn descriptive of the crucifixion.

SYMPHONY. The introductory and concluding instrumental parts of a song : also an instrumental composition, consisting of several movements, designed for a full orchestra.

THOROUGH BASS. The art of playing from figures placed over any bass.

VOCE (*It.*). The voice.

VOLUNTARY. A sonata for the organ, calculated to show off the powers of the instrument, and the skill of the performer ; it generally consists of two or three movements.

These terms, French and Italian, you can learn the signification of ; but unless you understand the pronunciation, you will not be able to speak one of all these words, unless in some way its proper sound has become familiar. For their pronunciation, see in the proper chapter.

If you sing or play at all, or so much as sometimes to be called upon, learn carefully a few pieces or songs, of a good style, serious and gay, and adapted to different companies or occasions, and keep them in mind, so as not to be unable to think

of anything. While practising it is well to keep to your notes or printed music ; but do not be a slave to it, for you might as well always read and never speak. Play from memory ; learn to play a variety of dances, if you frequent gay company. It is well to be able to play and call all the figures of a quadrille, and very convenient also to understand enough of music to improvise an accompaniment, or even an air if needed. In fact, the finest expression of music is the spontaneous outpouring of a genuine voluntary or improvisation.

In music people find, or ought to find, their true places, and to see that all parts are necessary to make up the whole. The least and simplest instrument in the orchestra is necessary to the whole effect ; and though the first violin may be more honorable than the base drum or cymbals, they are much on an equality at dinner time.

So true and delightful a pleasure as music, naturally becomes in every polished circle a subject of conversation. Even those who care nothing for it think they must pretend to adore what is so fashionable. A few have the frankness to confess a want of culture or of taste ; and consider opera a humbug and concerts a bore. To talk well on any subject except metaphysics or transcendental philosophy, it is needful to know something about it.

You should know, for example, the difference between a march and a waltz, or a schottish and a polka.

You must not expect an amateur of the tragic opera, who would be delighted to sing you *Casta Diva* or the entire role of *Lucia*, to condescend to sing Ben Bolt or Highland Mary.

You are not to confuse the old masters of classic

music, Handel, Hadyn, Beethoven, Mozart, &c., with the operatic composers of a later period, Rossini, Bellini, Mercadanti, Donizetti, and Verdi. A little trouble will clear your mind of confusion on this as other subjects, and you will be able to converse without embarrassment or ridicule, and read or listen with pleasure and profit.

But where books are not at hand, never conceal your ignorance of this or anything. Ask for information, wherever it is to be properly obtained. If you frankly and bravely ask whatever you wish to know, you will have the credit of knowing enough to be able to afford it. Do not be impolitely or intrusively inquisitive, but when you ask a question, be sure that it is a proper one, and one that the person you ask will cheerfully answer.

The necessity of such knowledge increases daily. The opera is a permanent institution; the country is fast filling with music and musical instruments. Nearly every house has its pianoforte or melodeon. The former every player should learn how to keep in tune. We have a constant influx of musical talent from Europe; many performers of great excellence, and of the purest genius—and doubtless a few who make up for their lack of better qualities by affectation and pretense.



THE OPERA GLASS.

CHAPTER XXI.

GYMNASTICS AND DANCING.



I HAVE never been able to understand, if indeed I have ever heard clearly stated, the objections which are said to be entertained by great bodies of people against dancing, which is to motion what music is to sound. That there is any immorality in graceful movements of the person; that there is sin in the beauty and enjoyment of a series of positions, gestures, and movements which employ the muscular system, and give expression to the finest conceptions of art, I confess I cannot in the least comprehend.

The reader, if subject to these prejudices, or entertaining this belief, will therefore, I hope, excuse me. I see no difference between dancing and walking, or standing still, except that motion is often pleasanter than rest; and I see no reason why a man or woman should not dance as well as a fish swim, a horse run, or a bird fly.

Dancing, as observed, is the rapid production of a series of postures or pictures; as practiced, it is a

series of graceful muscular exercises. Of its effects in both ways, I may claim to have had some practical knowledge, and, at the risk of offending those who differ with me in opinion, I must honestly report my own experience. I have danced, sometimes, five nights in a week, balls not being usually given on Saturday evening ; and not unfrequently at from three to five different places the same night. Not that this is the best way to enjoy dancing, but that it gave me a wide observation, as well as personal experience. I have never been conscious of the slightest harm even from what may seem excess. I was continually strengthened, and made more healthy. I have never seen any one injured, physically or morally, by dancing, and it really appears to me to be the most innocent, the least objectionable, and the most improving of social enjoyments.

It combines several elements of enjoyment. The music is often admirable. At a New York ball I have heard in the course of the evening, the gems of fourteen operas. The company is well dressed, and well behaved always. It is a school of good manners. Every person looks, acts, and feels the best he can. To do this once a fortnight, or oftener, must do people good. At least, such is my opinion.

Dancing, in its higher developments, as a scenic art, may be objected to by those who think that morality requires the concealment of the beauties of the human form ; but this puritanism is no longer urged against statuary or painting, and why then against the more animated and not less beautiful sister art ? We look at the Eve of Dubufe, or the Greek Slave of Powers, the Apollo and the Venus, with no drapery whatever ; why then should we

object to the dancer who is entirely covered, and who wears as much drapery as is consistent with freedom of motion. And here, appealing again to my own experience, let me say that I have seen every good dancer upon the stage, and also many poor ones, and that the former, from first to last, have given me only pleasure. I am not conscious of the least injury. Even now, I love to look at good dancing, almost as well as thirty years ago; and to dance myself two or three quadrilles, a schottish, and a polka, brings me back much of the vivacity and happiness of youth. Others may have seen the folly of it, but I never have, nor can I comprehend at all the prejudice, which exists, in this country, but I believe in no other, called civilized, against it.

For dancing is the happy enjoyment of all European peoples. The English dance least and worst. The Scotch and Irish delight in dancing. In France everybody dances. It is the great national pastime. In Germany, Italy, Hungary, Poland, and even Russia, all dance. In Spain, and Portugal, and all their colonies. "When the sun sets, all Africa dances." The African blood runs musically. And they danced beautiful dances in the Isles of the Sea, until the missionaries came and stopped it.

In Turkey, and over Southern Asia, there is little but professional dancing. The orientals are too dignified and indolent, to dance themselves; but they enjoy it as a favorite scenic diversion, when done by trained slaves, or the bayaderes.

Dancing seems the natural, spontaneous expression of joyous life. Happiness makes us dance, and dancing makes us happy. Nature dances in all her happy moods. In many religions, dancing is a

part of worship. It was so in the Jewish temple, and now is in the temples of India.

But we have no desire to intrude our opinions, or force our convictions upon others. We intend to speak of dancing as a mode of physical training in the principles of graceful deportment. It will be quite optional with the reader whether he ever takes part in a dance ; but he cannot on any account object to the training of the limbs, and the whole body in graceful exercises, which will give at the same time health, the perception of beauty, and the power of expressing it.

Gymnastics is a more general and varied training of the whole muscular system : but the most thorough training in dancing, what may be called the high art of saltation, is gymnastic, consisting of the exercise of the whole body.

As in music, the earlier the training commences,



THE DANCING LESSON

in the principles of grace and power of beautiful movement or repose, the better.

We give a lovely picture of a fond mother giving her little daughter her first lesson. Here is no question of dancing schools or balls, or dissipation, of late hours and improper excitement. It is a question whether a young miss, in her early years, when all life is opening to her in beauty and sweetness, shall learn the principles of grace, or be left in the rudeness of savage nature.

The calisthenic and gymnastic exercises tend to the same result ; and dancing is a part, and a large part, of the exercises of the best gymnastic schools. But other exercises give vigor, aplomb, and a certain solidity of demeanor. For example, the military exercise with the musket, has admirable uses.



PRESENT ARMS !

With the feet well planted in the first position, with the knees well braced, and the legs held firmly together ; with the abdominal muscles contracted, and chest thrown out, the shoulders carried back,

and the head firmly but not stiffly erect, there are few better modes of development than the manual exercise ; but this should alternate with others, giving more pliability and grace to the figure, such, for example, as the graceful wreathings, the lithe boundings, and the dignified poses of the Spanish dances, in which every line of the human form seems instinct with grace, as if a soul of beauty was seeking its most varied expression.



THE SPANISH DANCE.

This group is itself a lesson, which may be studied in every part. The feet of the lady are in the fourth position, left ; her form describes Hogarth's line of beauty ; the curves of the arms correspond to the position of the feet ; the attitude is an expression

of passionate delight ; while that of the gentleman, who forms the symmetrical counterpart of the group, expresses a tender admiration.

Let the arms drop by the side, with the feet in the third position—of which see further on the body strength—then strike the above attitude, and alternate with the other foot, and the corresponding movements of the arms, and you have one of the finest exercises.

When the French wish to caricature the English on the stage, which has long been their favorite diversion, they dress up a tall English M^rlord in a red coat, and set him to dancing, handling his legs with all needed agility, though with awkwardness and angularity, but keeping his head stiff, his body as erect and unbending as if a ramrod were put through it, and his arms glued straight to his side, or hanging loose from their sockets, while his face is as serious as a tombstone. It is a ludicrous picture, but you may see such in every ball-room.

In the formal dances of the stately old times of hoop petticoats, when our great grandmothers in their prim belle-hood danced the pompous *Minuet de la Cour*, though the lower half of the form might as well have been in a tub, the movements of the head and arms were full of a majestic grace. And the not very pol-

ished dances of the coarse and uncultivated, when they are a free and vigorous expression of their hilarity, are accompanied by a general, and to a certain extent, harmonious movement of the whole body.



The stiff and often uncouth exercises given in the works on calisthenics, are worthy of little attention. Exercise is doubtless good, but graceful exercise improves both the body and the soul.

In the carefully arranged *tableaux vivants*, or living pictures of the drama and the ballet, the different attitudes of several persons are combined to make up a harmonious picture. The following represents merely the morning rehearsal of such a tableau, where the ladies of the ballet are in their



ordinary dresses. It gives you an idea of the attitudes of the body, head, and arms; but you may very well imagine that the effect of each single figure, as well as of the whole group, would be much increased where the lower limbs can be seen,

with their positions corresponding to those of the upper.

Or if your prejudices are too violent against the lower portion of the female form, often though not always the best developed and most beautiful, you may be able to perceive in this charming little statuette how much the lower limbs have to do with the sweet innocence and expressive beauty of this lovely figure.

All animated beings are strengthened and benefited by exercise. The law of supply and demand governs the circulation of the blood and the deposition of nutrient atoms. The brain organ, or nerve, or muscle, that is not used, demands no supply of nutriment, and ceases to grow. The rounded line of beauty comes from the development of activity; and as you would have this development harmonious, to keep up the symmetry of the form, so should your exercises be such as will strengthen every portion of the body.

The books of gymnastics and calisthenics point out many exercises, some of much ingenuity and beauty; but their principles may be expressed in a few paragraphs. That exercise is best which develops most harmoniously and attractively the strength, grace, and beauty of the entire person. An exercise should never be an irksome task. One of the best exercises for the entire body is skipping



the rope, and it may be done very gracefully. Boys find an admirable kind of gymnastics in climbing trees ; but this should be done in clothes not liable to be torn, and with the clear understanding that you have no more right to break up a bird's nest, than a giant would have to tear down your house and scatter your goods. Field sports, such as hunting and fishing, have good exercise often, particularly the former, but it is cruel. Horsemanship is a noble kind of combined gymnastics, of which we shall speak further. Walking, if done actively and with a free movement of the person, has good exercise in it, but the lower limbs get more than their share, and the brain is exhausted. Graces exercise the arms and shoulders well, and tend to the erectness, freedom, and flexibility of the whole figure. They are better than bat and ball, or shuttle-cock, as they exercise both arms equally.

The first point, in any beneficial exercise, is to have the dress suitable ; so as to leave the whole body free and unconstrained. To dance in corsets or tight dresses can be of little advantage, and may even aggravate these evils.

Avoid, carefully, any unnatural posture, especially a stooping of the chest, or unevenness of the shoulders, or irregular curvature of the spine. The natural action of the muscles always tends to remedy these defects, and strengthening exercise is their best cure.

A resolute will and a little perseverance will straighten up very crooked spines, and set lungs free, which have been long compressed. The result is an expansion of the lungs, a freer circulation and better purification of the blood ; a better nutrition of the whole system ; which is more health and a higher beauty.

Then straighten up the rounded form, resolutely and perseveringly. Stand, if need be, against a perpendicular wall ; find the proper position ; and then hold it, or even exceed it for a time, until habit, and the strengthened muscles keep you in the right attitude.

In countries where women are accustomed to carry burdens, but not too heavy, on the head, their forms are erect, and their movements dignified. It is a good exercise to put a weight of a few pounds upon the head, and balance it, walking about.



The pose of the head, and its relation to the bust, is very nicely given in the annexed figure of an English lady of the aristocracy. The carriage has dignity without hauteur.

Improving exercises exceed our ordinary movements. Doubtless we ought to have such a variety of occupations and amusements as would give us every kind of exercise required ; and this may be when we have arrived at a social state, containing more natural conditions. In the mean time we shall do well, by art, to make up for the deficiencies of society.

The most vital exercise, is the free movement of the ribs and diaphragm, necessary to full inspirations. It is well, whenever in a pure air, to throw back the shoulders, and take full and deep inspirations. Many people die for want of breath, when it is their own carelessness. Give the lungs free play, every day, and oftener, and it will harden them against disease. Declamation, singing, and the practice of ventriloquism are all admirable exercises.

Strengthen the arms and shoulders, by moving them in all directions with graceful, regular motions ; by the use of weights or dumb belles ; by throwing and catching heavy balls, weighing from ten to twenty pounds, or by the club or scepter exercises, which may be varied every way, but should be made symmetrical—that is so as to exercise both arms equally.

Strengthen the legs, by using with regularity all the movements of which they are capable. Young ladies, encumbered at an early age with long full robes, do not get the proper development of the great number of muscles, external and internal, around the hips, and are consequently subject to sufferings, from which proper exercises would save them.

In every ladies' school—why not in every family?—there should be hours, in which a proper gymnasium dress should be worn for exercise : a dress allowing as much freedom of movement as a boy's. By a series of well-directed exercises, made picturesque and attractive, a pale, feeble, and distorted girl, becomes rosy, strong, and beautiful.

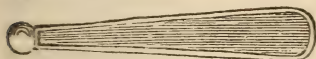
In systematic exercises, you have only to give a full movement to every muscle ; making each one in succession, or many together do all they can, without too much straining and fatigue, and bringing in always the elements of grace. Every traveling circus gives us examples of what may be done by training. Every being should endeavor to get the best command of all his faculties, not sacrificing any, but cultivating all in the most natural uses. This is the education of the body, as a corresponding activity and use of the mental faculties is of the mind. Both, in all their fullness, are necessary to the complete being.

Calisthenics is the name given to a kind of mild gymnastics, adapted to young ladies, and intended to give them strength and beauty. The apparatus required is very simple. A long, straight wand ; a

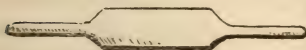


pair of dumb bells, made of lead, cast iron, or wood. The one in our engraving is of wood.

The handle, *a*, six or eight inches long, screws into two hollow cylinders, which are made so as to be loaded to any weight required.



The long back board, with handles to hold by, while the flat part is held against the shoulders, may be made very useful, but less so

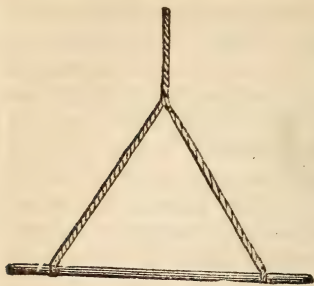


than the clubs or scepters, also made hollow, so as to load, or of heavy wood. These clubs are to be exercised in pairs, one in each hand, and they greatly assist the development of the muscles around the chest, which are the ones which not only give strength and grace to the arms, but aid the process of breathing.

For a variety, and serving the same uses, we have lately introduced the elastic cord, made of vulcanized India rubber, which may be bought for a few shillings, and used in a variety of graceful exercises. The advantages to be derived from this article will repay the purchaser for the small outlay required.



For the lower limbs, and the important muscles



about the loins, we have the triangle, a short pole suspended from the ceiling at the height of the head, by a rope, as in the engraving.

The flying course is an extension, or larger adaptation of the triangle.

The exercises of a class of young ladies, all practicing together, in a large cold room, or in the open air; moving simultaneously; and varying the arm exercises with marching, dancing, &c., form a very animated and beautiful spectacle.



ATTENTION!

We begin with the first exercise. *Attention!* This commences every exercise; and its peculiar appropriateness will be recognized by those who are familiar with systematic movements and discipline in any of the kindred arts. Feet in first position. Arms hanging easily, but turned out more than they seem in the engraving. Shoulders braced back—chest forward—a *la militaire*.

The animated movements and joyous countenances of the youthful performers in these sports not only afford exercise and health to those immediately engaged, but create feelings of gratification and pride in the hearts of the parents or friends, interested spectators, who while they behold the intelli-

gent and spirited movements of those in whom they feel a tender interest, unconsciously become participants of their pleasures.

One!—At the word *one*, raise the hands and bring the tips of the fingers in a line with, and pointing towards the shoulders, the body inclining forward, the head erect, and shoulders kept well back, with the elbows close to the side.



ONE!

Two!—Dart the hands straight to the front, with straight arms, the palms of the hands close together, the thumbs close to the forefinger,

nearly in a line with the chin.

These two motions are to be repeated from two to one, and again from one to two, several times before commencing three.



TWO!



THREE!

Three.—The hands are thrown back with the arms in a line with the shoulders, the palms of the hands to the front, the thumbs close to the forefingers, the head erect, and shoulders kept well back, the body inclining forward, the heels raised off the ground, so that the weight of the body rests on the fore

part of the feet, using the heels but little.

These motions are to be repeated from three to two, and from two to three several times before commencing four.

At the word *four* ! let the arms drop gradually to the first position.

When the instructor gives the command to *Stand at ease*, the right foot is to be drawn back about six inches, and the greatest part of the weight of the body brought upon it ; the left knee is to be slightly bent ; the hands brought together before the body, the palms being struck smartly together, and that of the right hand being then slipped over the back of the left, so as to clasp it ; the shoulders are to be kept back and square, and the head to the front ; the object being that the pupil should *stand at ease*.

The second practice is a little varied from this. For distinction we will mark the movements as first and second.



FIRST !

First !—The hands are to be brought smartly up, with the palms to the front, the tips of the fingers in a line with the shoulder, pointing upwards, the elbows to be kept close to the side and well back, so as to square the shoulders ; the head is to be held erect, and the body slightly inclined forward.

Second !—Raise the elbows a little so as to draw them upwards and backwards, then bring the hands smartly down to the side, as in *second*, and assume the position of *attention*.



SECOND !

The position of attention preparatory to the long backboard exercise, is given in the annexed figure on the right; while the second position is given in the figure at the left; from

which point it is carried above the head—then back of the shoulders, lowered behind; and in a series of regular, symmetrical and graceful movements, but never carried to exhausting fatigue, and persevered in from day to day, the whole muscular system is gra-

dually brought up to its best condition.

Similar exercises with the lower limbs, in series of movements, and changes, like those of dancing, develope the harmony of the system, and all its beauties and capabilities. We who have seen classes of the pale daughters of our city, under the tuition of Madame Hawley, in a system of Calisthenics, and even the higher gymnastics and dancing, developed into robust health and radiant beauty, can well recommend these exercises to the attention of all parents and teachers.

The first lesson the pupil in dancing gets is, "turn out your toes;" the injunction so often repeated by the worthy Mr. Turveydrop. The foot turned out to an angle of forty-five degrees, or so that the two heels placed together form a right angle, is recognized as a graceful position. If we turn further in exercises it is by excess, to get the habit of turning them sufficiently. It may be said that this is un-



natural—that Indians and children walk with the feet straight and turned in. I can't help that. If you choose to walk like a squaw, do so ; but you will find few to think it graceful. Civilized people turn out their toes. Their muscles are developed in that position, and it appears to give the most graceful and varied use of their powers. In military exercises, in fencing, in boxing, as well as in dancing, we take that position.

In dancing, there are five positions, which enter into all attitudes and movements. These should be practised carefully, and the changes from one to the other. Five positions, and a few simple steps, constitute what may be considered the mechanics of dancing.

The First Position is standing erect, and easily, with the heels placed together, and the toes turned out as far as possible. Standing formally in the ranks as a soldier, in readiness for any movement, and in the act of making a bow, this is the position. It is a little formal, but exhibits the figure in a very exact symmetry.



The Second Position is taken by letting the chief weight of the body rest on the left foot, as in the first, and gliding the right one, scarcely raised from the floor, about its own length to the right. It is well at first, to exaggerate these positions, and carry it a little further. The ball of the foot rests lightly on the floor without touching the heel. In side steps, in balances, in the gallop, and wherever there is occasion to move sideways—even in making a bow, this position comes in play.



The Third Position is the most easy and graceful of all the positions of rest. It is to place the heel of the right foot in the hollow of the left, both feet being turned out so as to form right angles with each other. The change from the second to the third is therefore simply drawing back the foot to its advanced position in the hollow of the foot. This is the position in which we usually stand when prepared for a forward movement, as in the quadrille. It allows of more freedom in the position of the arms, body, and head, which are always in a certain graceful position to the feet.



The Fourth Position is an advance from the third—a carrying of the right foot directly forward or even to the left of the left foot, on which the weight of the body rests. This being a position of movement, the heel does not rest, and the toe but lightly. It is the first step in the forward of “the quadrille.”



When the foot is carried forward, in most movements, the toe is depressed, and raised but little from the floor.

The Fifth Position is a recover from the advance of the fourth, bringing back the heel of the right foot against the toe of the left, with each well turned out, and resting on both. It is a graceful and animated position, and very well shown in the pretty figure of a ballet dancer, which we give to show the elegance of the pose, and the graceful corresponding carriage of the arms and head. The dress is not so long, perhaps, as some of our fastidious readers might desire; but as we were obliged to sacrifice

either the legs or the calico, we preferred to save the former. The arms, we presume, require no apology.



It is difficult for either a philosopher or a man of fashion—and the writer thinks he is something of both—to understand what the display or concealment of the human limbs, whether the upper or lower extremities, has to do with morality; but fastidiousness is as hard to comprehend as fashion and fashion seems to govern fastidiousness.

These five positions apply to both feet, and should be exercised with each advanced alternately. In the quadrille, and most dances, ladies take their positions and make their forward and side movements with the right foot in advance, as we have illustrated; but in all such cases the gentleman dances with the left foot in advance, which, corresponding to the lady's right, makes up the symmetry of the figure, and when required, brings them facing each other. In the gallopé, the sliding balance, now mostly used in the quadrille, in the polka and schottish, this is an evident necessity; but some teachers of dancing have made the curious blunder of teaching both sexes to dance with the same movement in the quadrille, destroying much of the symmetry of this most beautiful and graceful of all dances. Gentlemen accustomed to military exercises will naturally move with the "left foot forward." When these positions have been learned, one by one, and by changing, or gliding gracefully from one into the next succeeding, they may be practiced in a series of exercises, like the following.

First, second, third, second, first, and so on, with each foot alternately; leaving the body free, and carrying the arms in graceful curves, to correspond with each position, not in any prescribed way, but so as to form graceful postures. A large mirror will aid in this exercise. In the dancing of the parlor and ball room, the feet are scarcely ever raised an inch from the floor, but carried with the toes depressed with a deliberate gentle gliding movement. Perhaps the only exception to this is the polka, which consists in a series of little bounds, or gentle springs, but without any extravagant effort.

Exercise in changing easily from the third posi-

tion right, to the same left, by rising on the toes and changing the relative position of the feet.

Sink in each position as low as possible, and rise gently, bending the knees.

Carry the right foot from the first to the second position—bring up the left to the third; second; third; eight times, and you have the movement of the sliding balance. Return with the left foot in advance, the same.

Advance with the fourth right, bring up the left to the third, fourth, third; then change to left, fourth, third, fourth, and repeat; and you have the usual "right and left" of the quadrille. The gentleman practices the reverse movement.

But we do not expect to teach a novice to dance on paper. A master, or any one who has ever learned, will show you better in a few minutes, than you could learn from a volume. It is our work to give you such instruction as may best prepare you to profit by any teachings you may have access to.

There is little mystery or difficulty in the common dancing of society. To dance is with many only to stand in their places, and to walk through the figures gracefully. You can indeed walk the entire quadrille, without ever practicing a dancing step, and the entire set of figures is only a series of four bars of common time, or eight steps.

The quadrille gives opportunities to be either superbly graceful, or supremely ridiculous. It is a social dance, performed in groups of four or more couples, often with interchanges of partners, and each one is a part of the whole set to which he belongs; while the polka, waltz, and schottish, favorites as they are, belong to the dual order of isolate couples, who are all the world to each other, and

very little to any body else, except to get in their way.

Mr. Punch has given us some charming representations of the quadrille—the following, for instance, in which the gentleman, doing the *pas seul* of the pastoral, or what we term the visitor, shows his agile graces to the admiring set.

A Highlander, dancing the broad-sword dance, exhibits one of those athletic dances common to all



rude people. It corresponds well to the hardy character of the Scotch, to the habits of a mountaineer, to the wildness of their music, and the picturesqueness of the national costume. Making a little allowance for artistic exaggeration, this may be taken as an example of the movements of the upper and lower limbs in a certain natural correspondence with each other.

The war dances of the savages are of a still ruder order; but they, too, dance not only with their feet, but their whole bodies, and with a startling vivacity. There are Indian dances indeed, forced exhibitions, without excitement, which are humdrum and monotonous enough; but a war dance before a battle, or after a victory, when the passions are all aroused, it will be conceded, is a very different affair.



Near akin to this are the extravagances of hilarity, not seldom found in a high civilization, when that is accompanied, as it sometimes is, though not in this country, with a considerable degree of personal freedom. This is a country of political freedom, but of social restraints. We care very little for presidents or governors, but more than any people on the face of the earth, except the middle classes of the English, for what "Mrs. Grundy"

says. Public opinion is a universal despot; and "what will people say?" has more influence than all principles or laws.

For such dancing as this, therefore, performed by two interesting young ladies, you must go to Paris. It has more spirit than grace, you will say; and yet, if you examine the positions of both figures, you find them artistic, and the movement is as vigorous,



at least, as any gymnast could desire. These ladies, dancing at the masked ball of the Carnival, in the favorite costume of the *debardeur*, a sort of fancy boatman, are not very liable to curvature of the spine, and many other weaknesses which oppress their more formal sisters on this side of the Atlantic.

The quadrille is usually danced in a common time, a two-four, or six-eight measure, in which each figure is completed in four, eight, or sixteen beats. The forward, for instance, is eight beats; the right and left, with the return, twice eight; and so on through the dance. The measure of all proper quadrille tunes is what is called long meter, adapted to lines of four feet, or four accented syllables, as

“O, Rory O’Moore courted Kathleen Bawn.”

“Ye banks and braes of bonny doon.”

The German waltz is danced to triple time, in which you count *one*, two, three—*one*, two, three, as in—

“Dark eyed one, dark eyed one, come hither to me.”

The polka movement is a variation of common time, with a stronger accent and rest upon the third syllable, and is counted one, two, *three*—and one, two, *three*—and one, two, *three*; the three being a bound on each alternate foot, a slight pause, and a shorter step after it.

The schottish is danced to a simple, regular and slow, *one*, two, *three*, four movement, with no variation except in the movements of the dancers.

We shall not attempt a verbal description of these dances, for it is nearly useless. Nor do we believe it possible to teach any dance by the most accurate and careful diagrams; you must see the movement; but we may give you some valuable suggestions, aided by spirited illustrations, respecting the style of each dance, and the graces of which it is capable.

The polka, as danced upon the stage, particularly

in the picturesque costume of its fatherland, is one of the most spirited of dances ; full of a joyous and bounding life ; full of bold and striking positions ; full of the most energetic movements. It is a dance to stir the blood even of a spectator, and brings vividly before him the life, and courage, and romantic achievement, of which it is the expression.



POLKA IN COSTUME.

The ball-room polka is the same animal, caught, tamed and civilized into gentle usages. It is quiet and tender in its character, with more variety than the waltz, and capable of more vivacity. The music, as all know who have listened to it, is singularly inspiring. In the beautiful illustration which

we give below, the grouping is one of many graceful and beautiful ones. The feet of the gentleman at this point of the movement are in the second position ; the left knee is bent easily, the right arm supports with delicacy the lady, whose left arm reposes upon it, her hand upon his shoulder, which she looks over with an air of pensive pleasure. The right arm of the gentleman is extended in a gentle curve, holding the end of the lady's fingers in the most approved method. The style of the whole, with whatever allowance may be needful for changes in the fashion of costume, is admirable.



BALL-ROOM POLKA.

The schottish is a gentle polka, danced to a slower movement, and with a regular time. It combines a sliding step forward, as in the figure, and two slight bounds upon the foot first advancing, a return step to the lady's left, with two hops on the other

foot. This completes two bars of the movement, or a count of eight; and the next eight consists of two complete gyrations, made in four hops each, bringing the couple back to their original position, but all the time advancing in a large circle, as in the waltz. The position of the arms is in some respects more graceful than in the last figure, and the lady has her head turned, so as to regard the forward movement.



THE SCHOTTISH.

The waltz, a native of Germany, has long been a favorite dance in all advanced societies. True, there have been violent objections; and those who believe that a woman should never come into any near personal contact with any gentleman but a near relation, or a probable or actual husband, must.

still object to this and all similar dances, but more especially to this ; for in no other are the spheres of two persons so entwined with each other, and none exercises so great an influence over the personal magnetism, the senses and the emotions. Doubtless it should be engaged in with caution by all sensitive organizations. A woman, especially, ought to be very sure that the man she waltzes with is one worthy of so close an intimacy ; and one who understands her nature and relations well, will not waltz with any other.



THE WALTZ.

The whole style and position of the couple in the above figure, is artistically unexceptionable, only

that the artist has drawn them in a reversed position. The gentleman's hand, which should be the right one, supports her delicate waist at the exact point ; his other grasps her fingers in the most approved style, and her hand curves carelessly from his shoulder. This is admirable, and the fair young girl is evidently enjoying the dance itself, and not her partner, who seems to be simply one of those dancing men of society, very good for partners, and nothing else.

But the waltz, the polka, the schottish ; the dances of couples, involving personal associations of too free a character for the public ball-room, strangers, or ball-room acquaintances, may yet be proper and agreeable, as the pleasant exercise of a morning or evening at home, where, in a family group, or a little party of select and intimate friends, the pianoforte is opened, and the dance occupies the pauses of conversation, and gives life and motion ; a deeper respiration and a quicker circulation to those who so often grow languid and ill for want of it.



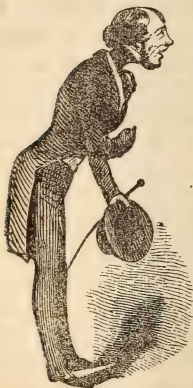
DANCING AT HOME.



But whatever may be the proprieties or moralities of dancing in general, or of particular dances, which each one ought to be able to decide for himself, no person can doubt the utility of the training it gives and the habits it forms. It is perfectly safe to assure ourselves that a gentleman who puts himself in such an attitude as this, is under very slight obligations to the dancing master. It is unquestionable that the whole style of this meeting between two gentlemen, one of whom has a lady on his arm, was never learned of any distinguished professor of Deportment.



To be able to make a bow with the finished grace, the easy deliberation,



and the dignity of a polished gentleman, is worth the cost and time of a quarter's tuition. You may easily overdo it; and in taking the necessary steps of the first, second, and third position, it is well enough to remember that there is a fourth step, which is not to be taken—the step from the sublime to the ridiculous. We have seen many exquisite bows, both by ladies and gentlemen; but the most finished performance, the most airy, elegant, and altogether exquisite—

but alas! indescribable—was that of Frederick Hill, twenty years ago manager of a Boston theatre.

To be able to enter, or to leave a room. Is it so very easy to one who has never been taught? You open the door and walk in—you stay as long as you wish, and then open it, and walk out again, and shut the door after you. My poor friend! Do you really think so? Listen. You open the door, or more probably it is opened for you by the servant. If the door swings to the right, you enter one step with your left foot; and if you have your hat, deliberately remove it. You then move one step to the right, leaving the left foot in its second position, while you take a quick but not hurried survey of the company. Then bringing up your left foot, either to the first or third position, according to the required formality of your salutation, you make one, general, careful, deliberate bow to the entire company, after which you advance, and make your particular salutations to the lady of the house, and to such of the persons present as require special notice. Now if you blunder; if you are hurried, or flustered; if you confuse this ceremony in any way, it shows either a want of capacity in yourself, or that your precious education has been neglected. Leaving a room is nearly a reversal of the same process; but admitting of less care and formality. You must make a good first impression. That made, the rest is easy, and you retire upon your laurels. We tell you what you have to learn—once apprized of what it is needful for you to know, you have only to observe those who have made manners a study.

The English clodhopper, that type of the stupidity of a rural serfdom, dances—this free-born Englishman—when he has the spirit to exhibit so much hilarity, but of the beauty of his person, the ele-

gance of his dress, or the grace of his movements, the reader will be permitted to form his own conclusions.



The extravagances of a simple and graceless hilarity, are often expressed in rude dances, with people who jump for joy, and express their delight by strong muscular exercises. Children and savages, and persons of an infantile nature and development, are apt to express strong emotions in this manner; while persons of a higher culture may

be able to conceal the keenest emotions under a calm exterior; and this impassive calmness is considered the highest point of polished breeding.

Other feelings than those of joy find expression in those violent and extravagant movements which constitute a kind of dancing. We may dance with rage. A man in a fury of passion sometimes "jumps up and down," but his movements are not commonly regular or according to any rule of art.



A crazy woman dances wildly, and our poets have given us descriptions of the dances of witches and demons, as well as the more beautiful creations of fairy land.

The frenzy of the mind finds expression in the movements of the body ; and so do all mental conditions. Discordant people move discordantly ; vulgar people walk or dance with vulgarity of motion ; while the harmonious and artistic move in the dance with grace and elegance.



The prejudices against dancing, as a useful exercise, as a mode of education in the forms and graces of life, as a pleasing and innocent amusement, and even as a beautiful art, are yearly lessening. In New York, dancing is practiced in the houses of religious people of nearly all denominations, and is made a part of the education of their children ; and clergymen may often be seen at the representations of the ballet. Dancing, like most things, is liable

to abuses, but, when carefully examined, it will probably be found that we have scarcely any social amusement, giving so much benefit and pleasure, with so little abuse, and even that easily prevented.

We have no disposition, however, to contest this point. We know much of the dissipation, excitement, and ennui of the life of fashion, of which dancing makes a part; still it may be reasonably questioned, whether this life, so bad in many respects with dancing, would be better without it. Let us have it an open question, for each one to decide according to his honest convictions.

The dance, aside from its graceful exercises, gives the opportunity in its intervals for much agreeable and in various ways improving intercourse; and a gentleman has few better opportunities of



DOING THE AGREEABLE.

Wishing to satisfy every reasonable expectation respecting this portion of our work, we give a few further suggestions, collected and condensed from the best authorities. Some may repeat what we have said already in other chapters; but there are those who require "precept upon precept—here a little, and there a little."

A gentleman attending a lady to the Assembly room, will see her to the ladies' dressing-room; and then repair to the gentlemen's, to divest himself of his boots, hats, &c.; and having adjusted his toilette and drawn on his gloves, will await at the portal of the ladies' entree saloon for the lady or ladies he accompanies, and usher them into the ball room. A gentleman may introduce his partner or the ladies he chaperoned to the party, to any gentlemen of his acquaintance, for the purpose of dancing—or, a gentleman may request the master of the ceremonies to introduce him to a lady for the same; the request to be accompanied (if personally unacquainted), with his name or card. Ball room introductions cease with the object—viz., dancing; nor subsequently can the gentleman any where else approach the lady by salutation, or in any other mode, without re-introduction of a formal character.

After the promenade music ceases, as a preliminary to the commencement of the dancing—the dancers will take their positions on the floor at the sound of the trumpet in the orchestra, or by the announcement of the master of ceremonies. A gentleman attending a lady, should invariably dance the first set with her, and afterwards may introduce her to a friend for the purpose of dancing.

Invitations to a private ball should be given and answered in the name of the lady.

At private balls the introduction through the medium of the master of the house, may furnish a guarantee to some further acquaintance ; but under these circumstances you must await any subsequent recognition to emanate from the lady, and only formally to be returned on your part.

White gloves should be worn even in deep black—black being the prevailing dress color for gentlemen. But those in the weeds of mourning should avoid the ball room.

Be extremely careful in the distribution of your arms and hands, leading your partner gently through the dance—simply touching her fingers, not rudely grasping her hand. Be subduedly graceful in all your dancing movements ; neat, but not ambitious of displaying your steps of elevation ; lest you be taken for a stage artist, aiming at effect and applause.

If persons are unacquainted with the figures, they should not attempt to dance ; it exposes their own awkwardness, and annoys those who *do* know them, and mars their pleasure.

As it is considered a violation of etiquette for man and wife to dance together, they should avoid doing so.

When a lady politely declines to dance with you, bear the declination with becoming grace ; and, if you perceive her afterwards dancing with another, seem not to notice it ; in these matters, ladies are exempt from all explanations.

If a lady, whose hand you solicit for a set, be engaged, but promises afterwards to dance with you, carefully observe the promised time ; yielding to her *ad interim*, the most assiduous but respectful attentions. Women never pardon lack of courtesies in their cavaliers.

In small matters ladies more effectively reprove and extinguish the ill-mannered, and their vulgar annoyances, than gentlemen. In most cases, a want of decorum results from sheer ignorance of good breeding and silliness of mind. Be not prone to quarrel in the company of ladies and gentlemen ; but preserve the dignity of your society and your own.

Be obliging to all within the quadrille you dance in, and insist not in remedying *instantly* any error occurring in the figure, but let the next couple in turn proceed with it as understood.

On the finish of the dance, lead your partner to her seat ; and as the lady seats herself, gracefully bow to her, thank her, and offer her any service in your power. All this can be effected without any over officious bustle of attention. It is the manner and not the *maximum* of ceremony that marks the true gentleman.

The notion is very generally entertained that dancing can be picked up by attending the balls, and the figures be learned from observation—a most absurd conclusion. The instruction of amateurs is even to be distrusted.

In entering a ball room or private party, the visitor should bow to the company ; no well bred person would omit this courtesy in entering a drawing room, and although the entrance to a large assembly may pass unobserved by *all*, its observance is not the less necessary. It is the thoughtless absence of good manners in all large and mixed companies, that render them so annoying and unpleasant, where the greater degree of studied politeness is the more indispensable.

A few years ago, the full dress of a gentleman

consisted of a black dress coat; a plain white, or figured silk vest, buttons covered; linen bosom, plaited, of very elaborate and beautiful workmanship; cravat (or dress stock) white; wristbands neat and displayed below coat cuffs; black tights, if your legs be symmetrical; or, half tight dress trowsers, setting neat about the ankle and pump; black silk stockings; the shoes unsurpassably neat and *luisant*; tie, a small bow—a large one is a vulgar display of ribbon. The fashion changes this slightly, but the principle remains.

Eschew guard chains or other glaring metal appendages festooned around the breast; a slight gold chain with neat attached seal or key, is quite enough. A valuable gem-like pin to confine the graceful folds of the neck-cloth tie; thus jewelry will have its ornamental, its appropriate uses. Coats of the fancy character and various colors, velvet collars and metal or glass buttons, are *outré*, and should be avoided in full dress for the opera or ball.

The hair should be exceedingly well dressed. White French kid gloves, exactly fitting the hand.

The air and manner must be perfectly unaffected. A person should be as much at ease in the ball room as at home. What a number of sins does the cheerful, easy, good breeding of the French frequently cover. In mixed companies of the sexes, whoever is admitted to make part of them, is for the time at least, supposed to be on a footing of equality with the rest, and consequently, every one claims, and very justly, every mark of civility. Ease is allowed, but carelessness and negligence are strictly forbidden.

Converse with your partner in an under tone; but only furtively with any other lady while standing up in the dance.

It is not *comme il faut* to engage a lady to dance beyond the fourth set on her list.

Avoid all imitation of *un petit maitre*, or the Jack Pudding in your dancing—but, above all, that of the extravaganza and the ridiculous. Save this for the Carnival, when you go to Paris.



At Paris, where every body dances, from the Emperor to the ragpicker; where even the dignitaries of the church attend balls, except during Lent; where the national heart beats to dance music; where, if there is a less stringent external morality than in England, we believe there is fully as much beauty and goodness of thought and life, and far more gayety and happiness; at Paris, indeed, you may choose your own style.

Etiquette is moulded in Europe by the custom of courts, so that the forms of politeness in each nation is distinct ; but, good breeding easily conforms to all modes with ease and grace. For instance, at Vienna, men always make courtesies instead of bows to the Emperor ; in France, nobody bows to the king, or kisses his hand ; but in Spain and England, bows are made and hands are kissed. Thus every court has some peculiarity, which those who visit them ought previously to inform themselves of, to avoid blunders and awkwardness.

Ladies are advised to avoid affectation, frowning, quizzing, or the slightest indication of ill temper.

Create not the heart-burning of jealousy, and perhaps lasting misery to yourself, by forgetting a lover for some newer face in a ball room.

Indulge in no loud laughter, loud talking, staring, or any act which appertains to the hoyden.

You are permitted to command the most unlimited services of your partner ; but you should impose this task upon him in such a manner as to make it delightful rather than onerous.

At a private ball, lovers may dance together often, but not the married.

Invitations to private balls should be given eight or ten days beforehand, by means of an enameled card, in a tasteful *couleur de rose* envelope, filled up by the pen with the name of the person, and the day on which the ball is to take place. Go to a private ball at an hour suitable to the habits of those who invite you. Some will expect you as early as seven o'clock ; others would be astonished if you arrived before nine.

The lady or gentleman who give the party, (if dancers,) seldom participate in the dance ; for the

obvious reason, that their attentions may be bestowed on the slightest wants of their guests—the crowning pleasure of the host and hostess.

Kissing a lady's hand in public is exploded.

Never find fault with servants in the presence of strangers.

Ladies may wear gloves at all times ; gentlemen only in the ball room, at church, at the opera, or when walking or riding.

The ladies of the family should always be assisted at table before a gentleman stranger, of whatever rank or distinction he may be.

When requested to set next the lady of the house at dinner, on no account refuse.

In every ball, public or private, the formality of etiquette is apt to be displaced, after supper, particularly where much wine is drunk, by a hilarity which is not so easily restrained within the rules prescribed in the manners books. At late hours, when contra dances, reels and jigs are introduced, the style of

dancing naturally becomes “appropriate to the occasion.”

In impromptu dances, at public gardens, or pic nics, or on steamboat excursions, a strict etiquette is not expected either in the dress or style of dancing, and one is very likely to correspond to the other.



A REAL IRISH JIG.

And these out of door dances, where fresh air invites to vigorous respiration,—where the blood which exercise throws into the lungs, finds there its due proportion of purifying and vitalizing oxygen, if less elegant in movement and costume than the dances of the crowded and heated saloons of fashion, are far more healthful, and probably quite as agreeable. They allow of more freedom of action, as well as of toilette; they partake of the wildness and luxuriance of nature; and a man dancing on the greensward in the open air, may realize something of the innocent enjoyments of the Golden Age.



ON THE GREEN SWARD.

CHAPTER XXII

HORSEMANSHIP.



OVER nearly the whole world the horse is the friend and servant of man. His conquest, wonderful as it may seem to us, dates further back than history. It is not peculiar to civilization. The wild Camanche, the Arab of the desert, the Tartar, is more at home on the horse than any civilized people, unless it be perhaps the trained riders

of the circus, and few of these come up to the feats of our Indian warriors.

Philosophers have objected to the unnaturalness of one animal riding on the back of another; but though we may not think with Lady Gay Spanker, that a man was made expressly to fit a horse, no person who considers the structure of that animal, can fail to see his adaptation to his uses.

It was a human instinct to tame the horse and ride him; it was the instinct of the horse to submit

to man, and bear him patiently and proudly. **Men** and horses, in the early stages of social experience, were made for each other ; and it is questionable whether steam will ever supersede his more elegant uses. Steam will, to a great extent, supersede the use of horses in travel and transportation, and, perhaps, in the labors of agriculture ; but there may never come a time when we may not wish to ride on horseback, or drive in pleasure carriages.

Riding is an art, which, under favorable conditions, requires little instruction. To ride gracefully, indeed, you require to be graceful in your person and movements. The man who is stiff in his manners, will of course ride stiffly ; the sloven will ride carelessly ; an awkward man will be awkward wherever you put him ; only a man accustomed to ride may feel himself quite at home in the saddle, when, for the want of practice, he would be very awkward in the ball-room.

But it should be the aim and pride of a gentleman to do everything well that is worth doing at all ; and quite as much should this be the ambition of a lady. Be whatever you wish to be, and determine to accomplish everything you undertake.

The exercise of riding is one of the most exhilarating in the world. Probably no other gives so much benefit with so little exhaustion. To the invalid and the sedentary, it is invaluable. A walk of a mile will often exhaust the brain more than a sharp ride of ten.

The first point in riding is a good position—an attitude erect and easy, pliant and dignified. The jockey bends like a willow, ready to yield to every movement of the horse ; but a gentleman seems a part of the horse himself. The finest attitude of a

manly rider is shown in the engraving of a beautiful statuette of a chivalric French king, celebrated for his grace in equestrian exercises. He sits the spirited and rearing charger as easily as if he were in a chair, or quietly standing. He holds the reins in his left hand, which seems to us the only true method, leaving his right hand free for any



LOUIS QUATORZE.

action; and now it is curved upon his thigh in a perfectly natural position. The whole attitude is perfect, and gives the idea at once of all we would teach. And here, as in many other cases, a few moments' study of an artistic engraving will convey more to the reader than we could describe in many pages.

When women began to ride, they rode as men do, in the natural manner, astride the animal. They still ride this way in most countries, in Tartary, in

Turkey, in Arabia, in Peru. But when civilization put woman into petticoats, it was obliged to find her some other method of riding, and it gave her, first the pillion, that she might ride behind her lord and master—the good fashion of our grandmothers; and then it invented that complicated, and, perhaps, a little ridiculous machine, the side-saddle.

The feminine mode of riding by the use of this instrument is unnatural; it has difficulties both to the horse and the rider; but, in spite of these, one of the most beautiful sights that the out-door world affords us, is that combination of graces, a beautiful woman on a beautiful horse.

We give a picture of one, an artistic ideal of the civilized Amazon, but very elegant and truthful.



UNE AMAZONE.

The erect and pliant position, the well balanced figure, the head thrown forward to meet the rearing

movement of the steed, the drapery falling in its superb folds from the limb whose form is in part revealed to us, give this little picture an exquisite grace.

And though less natural than the masculine method, and naturally less safe, the side-saddle, when well secured, is so constructed as to enable the rider to retain her seat with great certainty. Accidents to ladies in riding are very rare; but something of this is also due to the noble nature of the horse, who has an instinct of gallantry which prompts him to be far more docile and gentle when driven or ridden by ladies, than by the rougher sex. Every person much used to horses is acquainted with this excellent and gentlemanly trait in their character.

Riding requires a suitable costume. For gentlemen, the trousers have need to be well-fitting and of good material, and the coat short, and so cut as not to incommode the rider. A cap fitting the head, and not likely to be blown off, is also to be preferred to a hat, except in hot weather and for gentle exercises, when a light summer hat may be worn, if well secured.

The ladies require a somewhat similar appareling, but in some respects also very different. The Persian ladies, who ride astride, always wear trousers, with short robes or tunics, so that they are always prepared for this exercise. Our ladies also wear trousers, made very neatly of white duck, sometimes with straps. But in the seventeenth century the smart young English ladies used to ride astride, dressed like their fathers and brothers, in doeskin breeches, great coats, and flapped beavers. Mrs. Fanny Kemble has recently had the independ-

ence to adopt a somewhat similar costume, and to pursue her equestrian exercises, of which she is very fond, in a blouse and trousers.

The skirts of a lady's riding habit are made long, full, heavy, and are often loaded to keep them in place; but to compensate for this feminine excess on the one hand, the upper part of the dress is made as masculine as possible. There is either a close corsage in the military style, or a rolling collar and vest, with a masculine hat or cap, with the addition perhaps of a veil or feather. The ladies even wear smart little neck stocks and standing collars.

As our gentlemen are presumed to be adepts in this manly art; as they doubtless know all about horses and their management, and are capital riders, we shall give our present hints and instructions chiefly to the ladies, who may not be so well



informed. Besides, gentlemen can better profit in the school of experience; and if an awkward rider finds himself in the position of John Gilpin, it is not so much matter, though a lady would find it a very awkward affair; and taking a flying leap over a hedge in this fashion, though very spirited for a masculine sportsman, would not answer at all for a lady. To prevent such catastrophes to any of the gentle sex who may deign to follow our suggestions, we will give a few hints that may be useful, with

such instructions as gentlemen may need in doing their *devoirs* as gallant cavaliers. But not in too cavalier a fashion; for it is to be observed that when a lady has donned any costume so masculine as the fashionable riding dress, she becomes marvellously independent and heroic, and is apt to care much less than usual for us who assume to be "lords of creation."

Perhaps there is nothing in which women more show their tact and adaptedness to all positions, than in their love and aptitude for horsemanship. It



gives them an added strength, and a feeling of equality. A woman on a strong, fleet horse, feels also strong and fleet, and equal to any emergency.

It is an exercise well adapted to call forth the admiration of the other sex when performed with skill.

The lady's right hand is the *whip* hand ; the left is the bridle hand. The *near* side of the horse is the left side, the side on which a lady rides, and on which everybody mounts.

The height of a horse is measured at the shoulder, in hands of four inches.

The beau ideal of a lady's horse is described as superlatively elegant in form, exquisitely fine in coat, and unexceptionably beautiful in color ; of a height in the nicest degree appropriate to the figure of the rider ; graceful, accurate, well-united, and thoroughly safe in every pace ; "light as a feather" in the hand, though not at all painfully sensitive to a proper action of the bit ; bold in the extreme, yet superlatively docile ; free in every respect from what is technically denominated "vice ;" excellent in temper, but still "though gentle, yet not dull ;" rarely, if ever, requiring the stimulus of the whip, yet submitting temperately to its occasional suggestions.

In some, though not in all respects, the form should approach closely to that of a thorough-bred animal. The head should be small, neat, "well-set" on the neck, and gracefully "carried." The nostrils should be wide ; the eyes large, rather protruding, dark, yet brilliant ; the ears erect, and delicately tapering towards their tips. The expression of the countenance should be lively, animated, noble, and most highly intelligent ; the neck rather arched and muscular ; the ridge of the shoulders narrow and elevated ; the chest full and fleshy ; the back broad ; the body round or barrel-like ; the space between the hips and tail long, and very gradually depressed towards that organ, which, it is essential, should be based high on the croup. The fore and hind limbs should be distant, the one

pair from the other; the "arms" muscular; the knees broad, the hocks (laterally) wide; the legs flat and sinewy; the pasterns rather long; and the hoofs large and nearly round.

His size and height should compare well with that of his rider. One would not put a little dumpy woman (if there are any such,) on a tall gaunt horse, nor vice versa. He should be perfect in his paces; walk well, canter lightly; and now, that trotting is the fashion, he must trot fast and steadily. He should be absolutely safe from stumbling. A stumbling horse is not safe riding for any, and nobody should risk her neck upon one. A horse that shies, or springs suddenly sideways, is unsafe; a hard bitten one is unpleasant.

A lady's riding dress is very plain, and free from ornament; usually black or dark green; of woollen stuff, and close-fitting to the bust; the gloves should be strong buff leather, coming up well upon the wrist; the whip light and plain.

See that the saddle does not hurt or gall the horse, and that it is firmly secured for the safety of the rider. Every lady who rides should understand the construction and fastenings of her horse's equipments as well as she does her own; and be able, in case of necessity, to bridle and saddle her horse for herself. The dependence upon men for every service of this kind is ridiculous. When they are about, make them useful, but be able to do without them when needful.

A lady can scarcely be expected to have the agility to mount her horse from the ground, without assistance; though, with a well trained horse, she may readily mount from the steps or horse-block. But the best horse-block is a beau who has a strong

back, and understands his duty ; and a sensible lady will have no other.

The lady places herself with her back to the near side of the horse ; the reins gathered in her right hand, with which she also grasps the rear crutch of the saddle. The gentleman, standing before her, stoops down, and clasping his hands, offers them as a stirrup ; she puts her left foot into his hands, and her left hand upon his right shoulder ; then holding herself firmly, she allows herself to be raised into her seat, and places her right leg in the crutch of the saddle. The gentleman then holds the stirrup, and makes it of the proper length, which is when it falls just below the ankle bone.

A lady learns first to ride without a stirrup ; which is the proper way for both sexes. When the foot is in the stirrup, the heel is a little lower than the toes.

When a gentleman rides with a lady, he would naturally take the left or near side, as better able to protect her, and converse with her ; but as his horse may rub against her, or spatter her dress, it is customary for him to ride on the off side ; and whatever ladies might prefer, they always *do* prefer what is the fashion.

In dismounting, the lady takes the reins in the right hand as before ; takes her knee from the crutch, her foot from the stirrup, and seeing that her clothes are clear, either springs lightly to her feet, or into the arms of a gentleman, ready to receive her, or puts her hand on his shoulder, and so jumps to the ground.

The beauty of riding is to command your horse as if he were a part of yourself ; to accommodate yourself to his movements, and make him suit your

own purposes. A gentle, spirited, intelligent horse needs neither curb, nor whip, nor spur. He should understand the slightest movement of the rider, and at a word, or even a slight movement of the hand, amble, trot, or gallop, retard, or stop. A well-trained horse feels the least change of the bit, or obeys the mere inclination of the hand, bearing the rein against his neck.

The rider should always maintain a firm seat, so as not to be thrown by any accident; he should also have the coolness and presence of mind to clear his feet from the stirrups, and himself from the horse, should he slip or stumble and fall.

A lady must sit so as to bear her weight on the center of the saddle, so as to carry her shoulders square with the horse, and well back, in order to give the chest its finest expansion. Carry the elbows near the body, but not too stiffly. In any situation, carrying the elbows out, and at a sharp angle, is ungraceful, and in some very inconvenient.

A gentleman is not to bend his knees too much, nor to keep them straight. Let the legs hang by the side of the horse, with the toes but slightly, if at all, turned out. The nearer the feet hang in a perpendicular line from the head, without constraint, the better. Gentlemen commonly carry the ball of the foot in the stirrup, but in rough riding they let it find its place in the hollow of the foot. In neither sex, is the stirrup intended to support much of the weight of the rider; and particularly in the side-saddle, where the rider is to depend neither on the crutch nor the stirrup, except as aids and safeguards. When a lady, while her horse is in a smart trot, can look over on the right side far enough to see her horse's shoe, she is well in her seat.

A gentleman maintains his seat chiefly by the grip of his knees. Probably the best riding school is the one almost every country boy gets good practice in, riding bare-back, and often without any bridle. The feats of the Indians, and their imitations in our circus companies, show what can be done in horsemanship. It is good practice for a lady to ride for a time without touching reins or stirrup; to get the proper balance of a firm seat, and to be able to lean forward or back, or to either side, anticipating and meeting every movement of the animal.

When a horse runs, keep as cool as possible; avoid being brushed off under trees, or against posts; bend well at sharp turns, so as not to be flung off, and prepare for a sudden stop when he approaches any obstruction. If you are certain that you cannot keep your seat, free yourself from the stirrup and crutch, so as neither to hang by the foot nor drag by the dress, and land in as soft a place as you can find. But in riding on horseback, as well as in carriages, it is safest to not give up the ship.

Treat your horse like a reasonable being, as he is, and respect his rights, which, as far as they extend, are as much to be respected as your own. Carry a steady even hand with him, and let him know what he has to depend upon. Do not urge a generous animal to too great exertion; nor is it well to let him grow too careless in his paces.

When a horse rears, give him a slack rein, and meet him by leaning forward, otherwise the horse may be pulled over on his rider. A horse cannot plunge or kick up, if his head is held in a proper position.

When a horse is frightened at any object, the

way to impress the terror firmly is to whip him for it. If soothed and encouraged to examine the object, his fears will be removed. But there are horses of a high nervous temperament and vivid imagination, that are never safe for a moment. We have had such a one, springing side-way across the road, quick as a flash, a dozen times during an hour's ride. Such a horse is, of course, unsuited to a lady.

Sawing the mouth, or pulling alternately on each rein, will often compel a runaway horse to stop, when a steady pull on the bit only seems to aid his speed. So letting the reins loose a moment and suddenly pulling up, may stop him, but so suddenly as to throw the rider, if not well prepared.

Practice, and an attention to the principles of a graceful deportment, will soon perfect you in all the excellences of horsemanship.



CHAPTER XXIII.

FOREIGN LANGUAGES.



ERY good reasons might be given, why every young person who has time and opportunity, should study some of the modern languages, besides his mother tongue. The young reader may not see the necessity or use of such an acquisition. He is apt to look upon it as a mere accomplishment, having no real value, unless he should chance to travel in foreign parts, where, of course, some knowledge of the language of the country would be useful, though even then, not absolutely indispensable, since there are to be found persons speaking English on all the great routes of European travel.

But the study of languages has other and higher uses, than to enable a man to order a dinner, or inquire his way on a journey. Language is a science, like music, and each tongue has its own peculiar character. In acquiring a language, we learn more of the true character of the people, by whom it has been created, and of whom it is the expression, than we could acquire by any other method. In fact, we do not understand the moral and intellectual

character of any people until we know their forms of speech. In talking French, we become Frenchmen; the German language transforms us into Germans; and in reading Latin and Greek, we find ourselves in a close sympathy with the heroes and poets of antiquity.

Our own language, moreover, being compounded largely of the Greek, Latin, French, and German, we must understand its nicest shades of meaning better, for knowing the origin of so many of its words.

We strongly advise the young reader, of either sex, who has some time left for intellectual culture, to devote a portion of it to the acquisition of languages. It is well to begin with the Latin. Attack the grammar heroically, and learn it thoroughly. A few lessons in the usual pronunciation, from any scholar in your neighborhood, if your book does not contain the rules, will be all you will need. Keep to the good rule, of never turning to page second until you have mastered page first, so thoroughly, that if the page were obliterated, you would still have it in your mind.

The pronunciation of the Latin varies in different countries, because, being a dead language, its actual sound is not known. In England and the United States, many scholars sound the vowels *a*, *e*, and *i*, according to the English usage; but others follow the fashion of the continent, which is to sound *a* as in *ah*, *e* like *a* in *fate*, and *i* like *ee*.

Though Latin is the learned language, in which, but a few years since, all books of science, philosophy, law, medicine, and divinity were written; the scholars of different nations, though reading these works with facility, could not understand each other when reading aloud or in conversation.

The Greek is accounted the most perfect, noble, and beautiful language that ever gave expression to human thought. It is therefore worth knowing, if it held no treasures of poetry and eloquence.

Of modern languages, the most useful, the most indispensable, is the French. In England, every educated person reads, and in some fashion speaks it. It is the universal language of civilized diplomacy—the language of all courts and polished society. Go to Russia, and every educated person speaks French. The books and newspapers are French. Through Germany, Italy, and Spain, French is spoken everywhere. It serves you in Mexico and South America.

A young man can aspire to no diplomatic appointment unless he is a thorough French scholar; at least he cannot fill such a post with justice to his government or satisfaction to himself; and now that all nations intermingle more and more, there becomes every year a greater need of some common vehicle of thought; and this common language, by common consent, is the French. You can scarcely read a page in a book or a column in a newspaper, without encountering some French word or phrase. The descriptions of works of art, musical criticisms, and even the reports of fashions, are full of them. In the glossary of musical terms given in our chapter on music, about two-thirds are Italian, and the rest French.

We had a motive for giving that little dictionary of phrases then and there, besides that of making the reader and student acquainted with the technicalities of musical science. We knew very well that if he had never studied the pronunciation of foreign tongues, he would not be able to use one in

ten of those words and phrases. We were willing to present the difficulty before giving him the means of overcoming it.

We will begin with the pronunciation of the French language, as the most common, the most useful, and at the same time the most difficult—yet, it must be confessed, a hundred times less difficult than our own strong but irregular tongue. The French has a few difficult peculiarities—difficult to us ; but when these are overcome, the language is simple, easy, and uniform; not as in English, where the same collection of letters, *ough*, for example, may be pronounced six different ways—though, plough, through, tough, cough, hough. No; the French has nothing like this.

It is difficult—it is not always possible to give the sounds of one language in the written characters of another. The French alphabet is the same as ours in appearance ; but some of these characters indicate a widely different sound. We shall approximate to the French sounds as nearly as possible—near enough for you to be perfectly well understood ; as near as you are likely to get by any method whatever ; for as you seldom hear a Frenchman pronouncing English perfectly, or like a native, they ought not to, and do not, expect perfection in us. And there probably never was a Frenchman or French woman who ever laughed at any blunder of a foreigner in speaking, though ever so gross or ludicrous. Whatever faults the French may have, they have the great virtue of politeness.

In French, as in the other languages of continental Europe, the vowel *a* is sounded ah. *La* is lah ; *sa* is sah ; as in our word father. *Pa* and *ma* are French words, except when they are flat-

tened. The *a* alone is never sounded as in fate, patience ; that sound being expressed by its proper diphthong, or combination of *ah* and *ee*—that is, by *ai*.

I in French is always like long *e*, as in *me*, as we pronounce it in our words of French origin, machine, pique. In the first syllable of machine, we should preserve also the French sound, as if spelt mah-sheen, not may-sheen. *Il* in French is eel. When shortest, it is still long. A Frenchman does not readily learn to say *pin* ; it is always *peen*.

Here are two of the fundamental sounds, the same in French, Italian, Spanish, and German.

O has nearly the same sound as its two simple ones in English, in *no* and *not*, and is sometimes sounded like *u* in *but*, nearly ; as in *votre*, your, which is almost *vut্রে*.

We have deferred the *E* to nearly the last place. As a general rule, in French, Spanish, Italian, and German, *E* has the first or English sound of *a*, as in fate. But in French we have four *e*'s of varying powers. Thus we have *e*, simple and unaccented, before a consonant, as in *et*, and ; *est*, is ; which words have the sound of *a* or *ay*.

Thus *é* (acute accent) is like *a* in fate, or *ey* in prey ; *è* (grave accent) like *a*, with the mouth more open ; nearly like *ai* in pair ; *ê* (circumflex accent) *a* in fate, open and long.

E, followed by a consonant in the same syllable, is always *a*, as in fate.

E, unaccented, ending a syllable, has a guttural sound, like *er* in her, or *ur* in fur ; or it is silent.

Thus *le*, the, is pronounced luh ; *de*, of, is duh, or der without sounding the *r*.

U, in French, has no similar sound in English

Place your lips as if to say O, or to whistle ; then say E, and you produce a rounded, peculiar sound, between *e* and *o*, which is the French *u* ; thus *du*, of the, is more like dee than dew ; but if you say *dee*, protruding the lips, as if to say *oo*, you will get it as nearly as it can be given, without a teacher.

Y has the sound of *ee*.

These are the principal sounds of the vowels. Fix them carefully in the mind. Thus the word *amitié*, friendship, is pronounced ah-mee-tee-ay', with a slight stress on the last syllable. *Le père*, the father, is luh payr. Remember, in their simplest combinations, *a* is ah ; *e* is a, or uh, as we pronounce *the* in singing, before a consonant ; *i* is ee ; *o* is o ; *u* is a compound of *ee* and *oo* ; *y* is *ee*.

Having fixed this thoroughly, so as never to pronounce *a*, *e* or *i* as in English ; but always as ah, ay, ee ; we will go on to the combinations of vowels and consonants. The first difficulty is the French nasals. When *n* or *m* ends a syllable, or is not joined to a following vowel, the sound is peculiar. When you say *an* or *on* in English, the sound is stopped in the mouth by the tongue, and is finished in the nose. This is a real nasal sound. The French nasal is less so. Say *an*, *on*, *un*, without letting the tongue stop the sound, and you have the true sounds ; or say *ang*, *ong*, *ung*, without sounding the *g*.

Bon vin, good wine, is bong vang ; the sound coming freely through nose and mouth, and the guttural sound or stopping of *g*, not made at all. *Am*, *om*, &c., all have the same sounds. *Un* and *um*, have nearly the sound of a grunt ; or of *ung*, not sounding the *g*.

We may now give the vowel combinations.

a has the sound of *ah*, as in *far*.

an and *am*, sound like *ong*, without the *g*.

ai, like *a* in *fate*, or *ai* in *bait*.

au, like *o*, as *il faut*, eel fo, it is necessary.

ain, *aim*, like *ang* in *hang*, without the *g*.

e, (unaccented) is silent, or like *ur*, in *fur*, without sounding the *r*.

é, *è*, *ê*, vary the sound of *a* in *fate*, or *ey* in *prey*.

er, *el*, *est*, *et*, *es*, *ei*, all sound like *a* in *fate*—that is, the consonants are not sounded at all; thus *et*—and, is *ay*; *est*—is, is *ay*; *les*—plural the, is *lay*, &c.; but *er* in the middle of a word, and at the end of *hier*—yesterday, and *mer*—sea, has the sound of *air*, being pronounced *he-air*, *mair*.

en, *em*,—have the sound of *ong*, the mouth but little opened.

eau,—has the sound of *o*, as in *beau*.

eu, and *eux*,—sound like *ur*, in *fur*, like *e* mute.

in, *im*,—have the nasal sound of *ang*.

ien—sounds like *ee-ang*; thus, *bien*, *good*, is *bee-ang*; not two syllables, but the sounds gliding into each other.

ieu—combines *ee* and *ur*, as *Dieu*—God, pronounced *dee-ur*; *lieu*, *place*, *lee-ur*.

ou—sounds as in *you*, or like *oo*; thus *pour*, for, is like *poor*, but not so open.

on, *om*—nasal sound of *ong*.

oi—has the sound nearly of *wa* in *water*; as in *soir*, *evening*, *swor*; *roi*, *king*, *rwa*, the *a* broad, as in *fall*; *bois*, *wood*, is *bwa*.

œu—sounds like *ur* in *fur*, or mute *e*; as *vœux*, *wishes*, pronounced *vur*, or *vuh*.

our—sounds as in *your*.

oui—has the sound of *we*, or *ooee*.

un—like *un* in *hundred*, or *ung*.

uan—has the sound of ong.

ue—sounds like u in *fur*.

ui—is commonly *we*, sometimes *ee*, as *qui*, *who*, pronounced *kee*.

Fix these sounds in the mind carefully, and by abundant repetition, so that i will represent *ee*, and é represent *a*, and so on. Practice well the nasals, in, im, which sound like ang; en, em; an, am; on, om; which all sound nearly like ong; an being a little broader than en; on, rounder; then un, often used, comes very near a grunt, ung. Practice these and the French u until they become familiar.

The consonants require but few observations. They have, with few exceptions, the same sound as in English.

C is like *s* in the same places, and also before *a* or *o*, printed with the *cedilla*, thus ç, as façade, *fah-sahd*, the front of an edifice; garçon, gar-song, boy; in second, c sounds like *g*, suh-gong.

D before a vowel has often the sound of *t*, as ré-pond-on? *answer they?* pronounced ray-pong-tong.

F is generally soft, as in *vif*, *quick*, pronounced veef; in *neuf*, *nine*, the *f* has the sound of *v* before a vowel, but otherwise is silent; thus *neuf enfants*, *nine children*, is nuh-vong-fong; but *neuf gants*, *nine gloves*, is nuh-gong.

G is hard, like *gag* in *gai*, *gay*, *merry*; but soft, like *zh* in *visage*, *vee-zahj*, face; rage, *rahj*, anger.

H is never forcibly aspirated as in English; a Frenchman learns our use of it with much effort. It is generally silent at the beginning of a word, and when not, is very slightly sounded.

J usually has the sound of *zh*, as *Je*, *I*, pronounced *zhur*, not sounding the *r*, or *zhuh*; déjeuner, day-zhur-nay, breakfast; jour, zhoor, day.

Q sounds like k, and the u following is seldom sounded, as *que*, *kuh*, that ; *quoi*, *kwoh*, what.

R is sounded more fully than is usual in English, with a rolling and even a trilling sound.

S at the beginning of a word has its hissing sound ; in the middle it is generally like z ; but if double, it is sharp ; it is like z in *plaisir*, *play-zeer*, pleasure ; *maison*, *may-zong*, house ; but sharp in *consoler*, *cong-so-lay*, to comfort ; and in *poisson*, *pwah-song*, fish ; while *poison*, is pronounced *pwah-zong*. S at the end of a word, when joined to the next, beginning with a vowel, generally has the sound of z, as *Je vous aime*, *zhurvoozaim*, I love you ; *Je vous adore*, *zhurvoozah-dore*, I adore you.

T in the middle of a word has often the sound of s ; as *nation*, pronounced *nah-see-ong'*.

X sounds like ks in *extreme* ; and like g in *examiné*, *eg-zah-mee-nay*.

Some combinations of consonants must be considered with attention.

ch is like sh, as in *chaise*.

gn sounds softer, as in *mignonette*, pronounced *meen-yon-et*.

th has always the sound of t, as *théâtre*, *tay-ah-tr*.

ill has the liquid sound heard in *seraglio* ; thus *fille*, daughter, is pronounced *feel-yer*, or still softer, *fee-yer* ; *bouillir*, to boil, is *bool-yeer* ; letting the tongue glide softly over the l, or leaving it almost silent.

ble, bre, fre, tre, &c., have the sound of bl, br, fr, the e being silent. When these terminations occur, the stress, which can scarcely be called accent, falls on the preceding syllable ; as *aimable*, *amiable*, pronounced *ay-mah'-bl* ; *fenêtre*, *window*, pronounced *fuh-nay'-tr*.

Nearly all the consonants are silent at the end of words ; but c, f, l, q, r, are generally articulated.

In French words, each syllable is to be pronounced with nearly the same stress of voice, not with the strong English accentuation ; but in most words, a little stress falls on the last syllable, unless that has a silent e, when it falls on the preceding.

Syllables are made differently in French and English. In French, the syllable beginning with a consonant terminates with the vowel ; if with the vowel, it ends with the next consonant. The difference will be best known by comparing the different pronunciations of words, which are the same in both languages.

<i>English.</i>	<i>French.</i>	<i>Pronounced.</i>
Cab-i-net,	Ca-bi-net,	Kah-bee-nay'.
Char-i-ta-ble,	Cha-ri-ta-ble.	Shah-ree-tah'-bl.
Bar-on-age,	Ba-ro-nage,	Bah-ro-nahzh'.

So the word avidity, in French is pronounced *ah-vee-dee-tay'*.

Have great care, therefore, not to sound the vowels as in English, nor several of the consonants ; to avoid much accent—that is, to give nearly the same stress to every syllable, giving the stress as directed above, and you will soon overcome most of the difficulties of pronouncing the language.

Let us try. *Bon jour, Monsieur*, (pronounced bong zhoor, mos-yur.) Good morning, sir.

Comment vous portez vous ? (com-mong voo pore-tay voo) how you carry you? or how do you do?

Je suis charmé de vous voir ; (zhur swee sharmay dah voo vwor) I am charmed of you to see—to see you.

Je vous prie, (zhur voo pree) I pray you.

Donnez moi (donay mowa) give me.

Du pain (du French u, pang) some bread.

S'il vous plait (seel vous play) if you please.

The apostrophe in *s'il* marks the absence of the *i* in *si*, if, as two *i*'s cannot well be pronounced together. So in *le*, *la*, the, *de*, of, the *e* is omitted before a vowel or silent *h*, as, *l'eau*, (lo) the water; *l'honneur* (lon-ur) honor; *gage d'amour* (gahzh duh-moor) token of love; *m'amie* (mah-mee) for *ma amie*, my love.

We will give a few familiar phrases, which it will be useful to know; and still better to be able to pronounce. After committing them to memory, the student will be able to read French with little difficulty. It will be observed that though in most words, ending with a consonant, that consonant is silent, it is, in forming sentences, generally joined to the next word, if it begins with a vowel, as

Je vous en conjure, (zhur voo zong kong-zhure) I you of it (*en*) entreat, that is, I conjure you.

Apportez moi, (ap-pore-tay mwa) bring me.

Pretez moi, (pray-tay mwa) lend me.

Ma chère, (mah shàir) my dear—feminine; the masculine, applied to males, is *mon chère*, (mong shàir.)

In French there is no neuter gender. Everything is either masculine or feminine, requiring corresponding pronouns, articles, adjectives, &c. Thus I say *un bouton* (ung boo-tong) a bud,—masculine; but *une fleur* (une French u—flur) a flower, feminine; so it would be *le bouton*, *la fleur*; *mon bouton*, *ma fleur*, *son bouton* (song—his) *sa fleur* (sah, her) and so on. So *mon petit mignon* (mong perty mee-nyong) my little darling, a male, is, when applied to a female, *ma petite mignonne*, (mah per-teet mee-nyonn) all the words being changed by the gender, both in spelling and pronunciation.

Je vous remercie (zhuh voo ruh-mair-see') I thank you.

De tout mon cœur, (duh too mong cur,) with all my heart.

Je vous suis obligé (zhuh voo swee zo-blee-zhay') I to you am obliged.

Votre très humble serviteur (votre tray zumg-bl sair-vee-tur') your very humble servant.

Vous êtes trop obligeant, (voo zait tro o-blee-zhong') you are too obliging.

Que souhaitez-vous? (kuh soo-ay-tay voo) what wish you—what will you please to have?

Sans cérémonie (song say-ray-mo-nee,) without ceremony.

Après vous, Monsieur (ah-pray' voo, mos-yur,) after you, sir.

Vous avez raison, (voo zah-vay ray-zong) you have reason—you are right.

Il est vrai (eel ay vray) it is true.

Est-il vrai? (ay-teel vray?) is it true?

Il n'est que trop vrai, (êel nay kuh tro vray) it not is but too true.

Ne (nuh) *pas* (pah) together make the common French negation; as *Je suis* (zhuh swee) I am; *Je ne suis pas*, (zhuh nuh swee pah) I am not; but we also have *ne—point* (nuh—pooang) a stronger negation, equivalent to "not at all," and *ne—que—* not but, as above.

Qui en doute? (kee ong doot) who it doubts?

Il n'y a point de doute, (eel ne ah pooang duh doot,) it not there (y) has (a) nothing of doubt—there is no doubt.

Je croi qu'oui,—(zhuh krwoh kwee) *qu'* is *que*—I believe but yes—I believe so.

Je crois que non, (zhuh krwoh kuh nong) I believe not.

Sur ma vie, (soor mah vee) upon my life.

Croyez-moi (krwoh-yay mwoh) believe me.

Je puis vous assurer, (zhuh pwee voo zah-su-ray)
I can you assure—assure you.

Parlez vous Française? (par-lay voo Frong-say?)
speak you French?

J'en parle un peu, (zhong parl ung puh) I speak
a little.

Oui, madame, (wee, mah-dahm') yes, madam.

Non, mademoiselle, (nong mahd-mwa-zel') no, miss.

Mon fils, (mong feess) my son.

Ma fille, (mah feel-yuh, or fee-ye) my daughter.

Je dis tout de bon, (zhuh dee too'd bong) I speak
all of good—I speak truly.

Je vous en crois, (zhuh voo zong krwa) I you of
it believe—I believe you.

C'est impossible! (say tang-po-see'-bl) this is im-
possible—*c'est* for *ce*, this, *est*, is.

Cela est faux, (slah ay fo) that is false.

Que faut-il faire? (kuh fo teel fair?) what must
it—or is it necessary to do?

Que ferons nous? (kuh fuh-rong noo) what do
we—what shall we do?

Arrêtez un peu (ah-ray-tay ung puh or pur) hold
a little.

Laissez-moi faire (lay-say mwa-fayre) leave me
do—let me alone.

C'est la même chose, (say lah mame shoze) it is the
same thing.

J'ai faim, (zhay fang) I have—*Je ai*—hunger.

J'ai grand faim, (zhay grong fang) I have great
hunger.

Que voulez-vous manger? (kuh voo-lay voo mong-
zhay?) what will you eat?

Donnez moi quelque chose à manger, (do-nay-mwoh

kelk shoze ah mong-zhay) give me something to eat.

In these examples we have given the pronunciation as nearly as we can by English letters. Doe-nay is not exact. The first syllable is between doe and do in *done*; still doe is as near as we can express it; *nez* is nearest like nay, but a little softer, or like ney. The student must do the best he can, and coming so near, he by his own ear will perfect himself; besides, Frenchmen do not all speak alike, more than we.

Donnez-moi quelque chose à manger, (do-nay mwa kelk shoze ah mong-zhay) give me something to eat.

J'ai assez mangé, (zhay ah-say mong-zhay) I have enough eaten.

Je n'ai plus d'appetit, (zhuh nay plu dah-puh-tee) I have not more of appetite.

J'ai soif, (zhay swof) I have thirst.

Donnez-moi à boire, (do-nay mwa ah bwor) give me to drink.

Buvez donc, (bu-vay donk) drink then.

J'ai assez bu (zhay ah-say bu—French u, and long) I have enough drunk.

We have given so many examples, that our readers may proceed with the study of the language.

Now let us turn back to the musical dictionary on page 363. The first phrase on this page is *à plomb*, pronounced ah plong; then comes *à quatre mains*, ah kahtr mang; *chanson*, is shong-song; *divertissement*, is dee-vair-teez-mong. The word *intonation* is either English or French, but the French pronunciation is very different from the English; it is ang-to-nah-see-ong. *Liason* is a frequently occurring French word, and is pronounced lee-ah-zong.

But the student who has carefully studied the

lessons we have given, will find little difficulty in pronouncing any French word or phrase, or even of reading a French book with some degree of correctness.

When the French has been mastered, the Italian is easy, being more simple and regular. Each vowel in Italian has its sound, and forms a separate syllable. There are few or no silent letters. A is always ah ; *i* is ee ; *e* is ay ; *o* has its pure open sound ; and *u* the sound of oo, both in Italian and Spanish. *Che*, which in French would be shay, in Italian is kay. *Ci* is chee.

Thus, in our musical dictionary *aria buffa* is ah-ree-ah boof-fah ; *aria di bravura*, is ah'-ree-ah dee brah-voo'-rah ; *ave Maria*, is ah'-vay Mah-ree'-ah ; *cantatrice* is can-tah-tree'-chay ; *capriccio* is cah-pree'-che-oh ; *con gusto* is con goos'-to ; *dolce* is dole'-tshay ; *mezzo* is mait'zo ; *pizzicato* is peet-zee-cah'-to ; and so on.

Che, *chi*, are pronounced kay, key ; *gl* is sounded like *y* ; *gn* before a vowel or diphthong has the ringing sound of *ing* ; *z* in the beginning or middle of words is sounded like *ts* or *ds* ; as *tersetto*, third, is pronounced ter-dset'-to. No language, unless it be some of the dialects of the South Sea Islands, is so soft and musical as the Italian—which, *en passant*, you must not call eye-tal-yun, but ee-tahl'-yan.

The Spanish language is next to the French in importance, on this hemisphere, which is in nearly half its extent peopled with the descendants of Spanish colonists. In a few years, we have annexed large tracts of country, where this sonorous and beautiful language is spoken ; and in the future, it seems probable that we shall be brought into inti-

mate relations with much more. The language is also worth studying for its own merits of richness and beauty, and for the treasures of genius which it unlocks.

The Spanish alphabet is like the English, without any *k* or *w*, and with few modifications of its simple sounds. Each letter has a distinct power of its own, and must be sounded. The names by which the Spanish letters are designated will give some idea of their powers. We give a few examples, in which they vary from the French or English. The vowels are

A	E	I	O	U.
<i>ah</i>	<i>ay</i>	<i>ee</i>	<i>o</i>	<i>oo.</i>

Of the consonants which vary from the English sound, there are

C, pronounced like *k* before *a*, *o*, *u*, but before *e* or *i*, like *th*; thus *ce* is pronounced *thay*; *ci* is *thee*, with the sharp sound as in *think*.

Ch has the sound of *ch* in *church*.

D has a soft sound, approaching to *t*.

G is hard, as in *gap*, except before *e*, *i*, when it has the sound of *h* in *hill*; thus *ge* is pronounced *hay*; *gi* is *he*.

H is never sounded.

J is always sounded like *h* in *hand*; thus *ja*, *je*, *ji*, *jo*, *ju*, are pronounced *hah*, *hay*, *hee*, *ho*, *hoo*.

Ll, double *l*, is sounded like *ll* in *William*.

Ñ as in *opinion*; like *n*, followed by a *y*; or the *gn*, in *French*.

Q is used only before *u*, where the *u* is not sounded, and has the power of *k*; as *que*, *kay*; *qui*, *kee*. Words like *question* are spelled with a *c*, as *cuestion*.

R is soft ; but at the beginning of words, and before *l*, *n*, *s*, and when written double, it has the rolling sound, heard in the French.

S has always its sharp hissing sound.

Z is like *th* in thin—as

<i>Za,</i>	<i>Ze,</i>	<i>Zi,</i>	<i>Zo,</i>	<i>Zu.</i>
thah,	thay,	thee,	tho,	thoo.

Here are the principles : we give a few examples, as in French, to enable the reader to attack the language with courage, and which he will find very easy, particularly if he knows something of Latin, which both this and the Italian much resemble.

Buenos dias, señor (boo-ay'-nos dee'-as, sain-yor'), good day, sir.

Buenas tardes, señora (boo-ay'-nas tar'-dais, sain-yo'-ra), good afternoon, madam.

Felizes noches, señorita (fay-lee'-thais no'-chais, sain-yo-ree'-tah), good evening, miss.

¿ Como lo pasa V.? (Co'-mo lo pah'-sah oos-taid'), how do you do?

Muy bien, ¿ y V.? (moo'-ee bee-ain', ee oos-taid ?) very well, and you?

A Dios (ah Dee-os'), adieu.

Bueno (boo-ay'-no), good.

Malo (mah'-lo), bad.

Bonito (bo-nee'-to) pretty.

Hermoso (air-mo'-so) beautiful.

Bello (bail'-yo), fine.

Lindo (leen'-do), handsome.

Viejo (vee-ay'-ho), old.

El zapato (el thah-pah'-to) the shoe.

El caballo (el kah-bahl'-yo) the horse.

El vecino (el vay-thee'-no), the neighbor.

El comerciante (el co-mayr-thee-an'-tay) the merchant.

El zapatero (el thah-pah-tz'y'-ro) the shoemaker

El lapiz (el lah'-peeth) the pencil.

El chocolate (el cho-ko-lah'-tay) the chocolate

Cajero (kah-hay'-ro) cashier.

El pollo (el pole-yo) the chicken.

El baul (el bah-ool') the trunk.

¡ Cuidado ! (koo-ee-dah'-do), take care.

El Mejicano (el May-he-kah'-no), the Mexican.

Un grande hombre (oon gran'-day om'-bray), a great man.

Un hombre grande (oon om'-bray gran'-day), a large man.

Tengo vino bueno (tain-go vee'-no bway'-no), I have some good wine.

¿ Que hora es ? (kay o'-rah es ?), what time is it?

Es la una (es lah oo'-nah), it is one o'clock.

Son las cuatro (son las kwah'-tro), it is four.

Son las doce (son las do'-thay), it is twelve.

La ciudad (lah thee-oo-dad') the city.

Una majur (oo'-nah moo-hayr'), a woman.

El teatro (el tay-ah'-tro), the theatre.

These examples give nearly all the peculiarities of Spanish pronunciation.

You may wish to read German, or at least be able to pronounce the German words which are more and more frequently recurring in our literature. We shall conclude this important chapter, therefore, with some rules for the pronunciation of this great language.

The German language is an original one—that is, its radicals are its own; in which respect it differs from English, French, Italian, Spanish, Portuguese, &c. The German idiom approximates more nearly to the English than any other language. The *old* English is still more like it in idiom. The

German alphabet is the same as the English, and the pronunciation of the language is more simple and much more regular than ours.

A is sounded ah.

E is like a as in fate.

I is like ee, or i in machine.

The vowels in German have but two modifications each when unaccented, the long and short, which will come naturally to any English scholar.

In German, as in Italian and Spanish, every syllable is sounded. For example, *Böse* in German is pronounced bo-say', not bose, as it would be in English.

When vocal modifications occur, they are indicated by a diaresis [¨] They are

ä—pronounced like a in dawn.

ö—very nearly like *ur* in bur, flattened and without the roll of the final r.

ü—nearly like u in French, or to an Englishman it may be represented as oo flattened a semitone.

g—except at the beginning of words and syllables, where it is like g hard in English, is sounded like a guttural h.

ch—has the same sound, except still more guttural. The Scotch have this sound exactly in such words as *loch*. It is the sound of g hard, made far back in the throat, almost like the sound we call “hawking,” to clear the throat.

I is sounded like y.

Q is sounded like k.

R is more rolling than in English.

V is sounded like f, softly.

W is sounded like fv, aspirately.

Y is a Greek letter representing i.

Z has the sound of tz.

The long sound of *i* in English is always represented in German by *ei*; and, contrary to the English, *ie* is always pronounced like *e* long.

Thus *bei* is sounded by; but *bie* is be.

By applying these rules, you will be able to pronounce all foreign words and names, if you know their origin; and with a little observation you will scarcely make a mistake. French words are marked by ending with consonants, and by their diphthongs and accented letters. Such combinations as *eau*, *eur*, *oi*, and *iou* are of constant occurrence. In German you have *ien* and *ein*, *ine* and *een*, occurring often.

In the valley of the Mississippi, most of the names are French, or Indian with French orthography. St. Louis is properly pronounced Song Loo-ee; Illinois was Eel-ee-nwah; Louisville is Loo-ee-veel; but it is best to conform to the local custom, in pronunciation, and not be marked by singularities which are a sort of reproach to every one who does differently.

We hope and believe that in this single chapter every reader has received "the worth of his money," for we are sure that many a man would rather give a dollar than not know, under certain supposable circumstances, how to pronounce a single word correctly.

CHAPTER XXIV.

POETRY.



CAN we give this work its proper completeness, without a brief chapter on the "polite accomplishment" of versification. We cannot teach you, dear reader, to write poetry; but we may perhaps throw a little light on the construction of verses. Poetry is in the sublime and beautiful thought, which naturally seeks its expression in the melody of verse. It seeks smoothness and beauty of expression; a rhythmical or musical flow of syllables; and often delights in rhymes. Poetry appeals to some of the same faculties as music, and they are often wedded to each other; though, in our day, much good poetry is never sung, and much good music is wedded to very poor verse.

Rhyme is the regular recurrence of similar sounds, usually at the ends of the lines. Perfect rhymes are such as dear, clear; keep, weep; song, long; high, dry; playing, straying; verily, merrily. Allowable rhymes, which are to be used with caution, are such as fear, bear; fill, steal; band, command; and such near approximations to the sound as may be admitted in case of necessity.

The rhymes may fall, it will be seen, on the last, last but one, and last but two ; or, as the grammarians say, on the ultimate, penultimate, and antepenultimate. Thus we may write—

He looked with much vacuity
On all this ambiguity.

Rhythm is measured by writers on prosody, in certain feet of accented and unaccented syllables, the Greek names of which, no poet, we believe, ever remembered. Poets, and all persons, with musical ears, or sensible to time, use a sort of measure or rhythm, in speaking or writing, either in prose or verse. This and the choice of smoothly sounding words, gives an easy and melodious style. Though it come by nature, like music, it may be measured by the rules of art. People speak and write grammatically, without having ever learned a rule of syntax ; and they write beautiful verses without knowing a single technicality of prosody.

For all that, it is well to know. It is well to be able to read music, and to understand the rules of any art.

Poetical feet consist of

1. The Trochee, a foot of two syllables, with the accent on the first ; as

Come and | listen | to my | story.

2. The Iambus, of two syllables, with the accent on the second.

I'll sing | a song | not ve- | ry long

3. The Spondee, of two accented syllables :

All hail ! | great king !

4. The Phyrice, two syllables, both unaccented, of which it is not easy to give an English example.

5. The Dactyl, composed of a long syllable followed by two short ones :

Jonathan | drank up old | Doolittle's | applejack.

6. The Amphibrack has three syllables, with the middle one accented :

Extatic | old Attic ! | he's getting | rheumatic.

7. The Anapæst has the last of three syllables accented :

On a high | rocky bank | was a bold | grenadier.

8. The Tribrach has all its syllables accented.

All verses are supposed to be made up of combinations of these various feet. A line of nine syllables may be made of four trochees, with an added syllable ; as—

Come and | see me | darling | Mary | Jane.

Or it may be only three Dactyls ; as

Washington, | Jefferson, | Madison,
Possibly | none of them | had a son.

The Iambic is the most common form of English verse, and adopted in the old ballads : as

John Gil- | pin was | a cit- | izen
Of fa- | mous Lon- | don town.

This was formerly written in one long line, but is now broken into two, and is called common meter, because it is so very common.

The English heroic verse, used by the great poets, both in blank verse and rhyme, is composed, in its most regular form, of five Iambuses :

I strike aloud my golden harp to thee.

But this measure, which would be monotonous if repeated continually, is varied, as in the following lines of Pope, who was a finished artist in versification.

Warms in the sun, refreshes in the breeze,
Glow in the stars, and blossoms in the trees ;
Lives through all life, extends through all extent,
Spreads undivided, operates unspent.

It is useless to analyze such verses ; they are musical ; each line is composed of two parts, which balance each other, with a pause, called the cœsural, between.

A shorter verse, and of a more familiar style, is made of four Iambuses, as

A nightingale, that all day long
Had cheered the village with her song.

Avaunt | ye fiends | I all | command.

The heroic measure sometimes takes an additional foot, making an Alexandrine :

The warrior's weapon and the sophist's stole,
Are sought no more, and o'er each mouldering tower,
Dim with the mist of years, gray flits the shade of power.

In Trochaic verse, the accent falls upon the first syllable of each foot, as

Hush ! my | dear, lie | still and | slumber.

The most common Anapaestic verse consists of three anapaests, as

I am monarch of all I survey,
And my right there is none to dispute ;
From the center all round to the sea, .
I am lord of the fowl and the brute.

Was Mr. Cowper an Irishman, making sea rhyme with survey ? A longer form, a little varied, is this:

The Assyrian came down like a wolf on the fold,
And his cohorts were gleaming with purple and gold.

Or this,

At the close of the day, when the hamlet is still.

Mr. Longfellow has written a long poem in English hexameters, a Latin measure, little adapted to the spirit of our language, and difficult to read with any comfort. The author of the Comic English Grammar gives the following line, which is a fair specimen :

Julia, girl of my heart, is than jessamine sweeter, or fresh meads.

But some of the proverbs of Solomon, and also of Tupper, are nearly as good.

In both prose and verse there is a musical tendency to alliteration, or commencing several words in a sentence with the same sound, which is a kind of rhyme at the beginning instead of the end of the word. Pope speaks of it as

An apt alliteration's artful aid.

The most ingenious specimen is a poem, the Siege

of Belgrade, in which each word of each line begins with the successive letters of the Alphabet, from A to Z:

An Austrian army awfully arrayed,
Boldly by battery besieged Belgrade ;
Cossack commanders cannonading come,
Dealing destruction's devastating doom.

And so on to the end. A moderate alliteration increases the melody of language ; but beware of multiplying alliterative adjectives, and be sparing of these at all times. Young writers are likely to be bombastic, flowery, and exuberant. Old ones are apt to get prosaic. The golden mean, of a strong, picturesque style, varying with the subject, where beauty is not lost, but only subordinated to use, is the perfection of a good writer.

Poetry which makes itself, which comes with melody into the heart, and gushes to the lips in song, will not be suppressed ; but a laborious hammering of bald and tame ideas into verses ever so regular, is a very poor business. I have advised you to attempt to do many things ; but I do not advise you to try to sing without a musical ear, nor to write verses if you lack the poetical inspiration.



CHAPTER XXV.

FASHION AND THE TOILETTE.



IN the early portion of this work, and in what seemed to us a natural order, we ventured to offer some suggestions on the general principles of dress, as one of the necessities of life in civilization, though generally supposed to be a sign of moral depravity.

But whatever man may have been in the origin of the race, or whatever he will be in the "good time coming," of which we have so many predictions, these subjects have now a much greater importance than our utilitarians imagine.

Dress is the "outward and visible sign" (we quote it reverently and very truly) of much "inward and spiritual grace," or of the want of it. Particularly is this the case where people are left in some degree of freedom, and are not compelled to wear a uniform, prescribed by custom or authority; as under despotic governments, in certain religious sects, or under the pressure of a stringent public opinion.

To a certain extent, therefore, the dress of each

individual is significant of his character ; while the costumes of classes and peoples are the indications of their mental and moral, as well as physical conditions.

The toga of the Roman orator, and the helmet of the warrior, belong to those characters as they lived, and as we now reproduce them on the stage, though Roman heroes have been acted in the laced coats and bag wigs of last century's fashions.



A hero's heart may indeed beat under the costume of Charles the Second's time—but it was because the court dressed heroes, and heroes did not form the court.

Elizabeth Fry was a Quakeress, and wore the prim and formal costume of that unbeauteous sect ; but



though a drab gown and a bonnet like a coal scuttle is not the necessary garb of a philanthropic spirit, yet it is very certain that we should not expect to find such a woman a mass of "fuss and feathers;" one of those excellent good natured

people who, wishing to please everybody, and follow the fashions at all hazards, plunge into them "over head and ears."

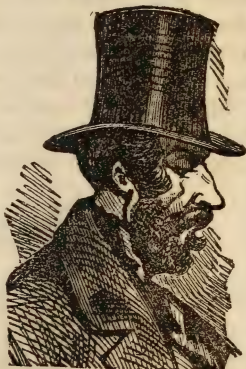
In spite of Leary and Genin, and their spring and fall fashions, there is character in the hat and in the mode of wearing it. Some men always wear the hat smooth and shining; others have it rough and dusty from the first day of its newness. Men select their hats and wear them according to their phrenological developments.



The gentleman who wears this tall specimen of the joint of a stove pipe, with an angular quizzing



glass inserted into his eye, has an entirely different mental organization from this spectacled old gentleman who wears his hat more particularly to protect his head from sun, rain, and cold, and takes the form he supposes best adapted to that purpose. Different from either are the graceful curves of this more tasteful man of fashion, who dresses near the mode, without being in excess; or who most pro-



bably leaves the matter of dress very much to the artists of various kinds who have it under their charge.

Here is a hat now ! Did its strong curves and sharp corners ever cover any other kind of face and costume ? sharp nose and the eye of a hawk. You may wager any portion of your valuable existence that this sharp hat covers the head of a sharper !



Can't you go to the hall table of a hotel at dinner time, and pick out this man's hat ? It is straight, and square in its angles ; it has not much nap, the brim is narrow, and stands out evenly all round. You can take his hat without the least fear of making a blunder.

Here is a specimen of the melancholy or forlorn hat, with countenance

and figure, costume and attitude to match. Ah ! there is a study of the lugubrious for you. When you are bound for a fit of the blues, take a look at this and think better of it. Or this, the same style, only reduced below the line of heroics. The crown has caved in, and the forlorn



wearer of this unfortunate hat has succumbed to misery. He rests upon a hard stool, and seeks consolation in the pipe and bottle of whisky.

The group we give, at this conclusion of our section on hats, is more extensively characteristic, and will answer as a general introduction to other expressions of costume. The tall gentleman gallanting two ladies, wears such a hat, and in such a fashion, that if you could see only the hat over the fence, you could take your affidavit of the sort of man you would find under it, and of the general



style and appearance of the ladies he would be likely to accompany.

But as people do not wear hats at all times ; as they are expected to take them off to ladies always ; and to keep them off whenever they are in their company in doors, or where they are not required as a protection, the style of the hair is a matter of consequence ; and this is, perhaps, as characteristic an expression as the hat itself. True, our ladies follow fashions, dressing now in one mode, then in another, but always with variety enough to indicate individual tastes. The color itself is a striking indication, where there are no dyes or wigs.

Dark hair is strong ; light is amiable ; red is passionate ; auburn indicates a richness of nature ; straight hair is earnest ; curling is imaginative,



&c. The hair worn long, and with a certain luxuriance of style, gives the idea of a profuseness of character, either in good or evil.



Worn in close clusters, it suits a face still strong but of more earnestness.

The hair on this figure, thin straight, and scrambling, coarse and impossible to brush into any form or comeliness, where could it grow but upon this its native soil, and what other style of physiognomy could it harmonize with and embellish?

And what a contrast do we find in the aerial grace, the superb elegance of this little sketch at the left, of the portrait of a gentleman—one you would never suspect to be any other than a man of elegance and fashion, *sans peur* of anything but tan or his tailor's bill, and *sans reproche* in the estimation of the ladies.



Let us recommend the editor of the COMIC WORLD to take some of these for his series of social contrasts. They will suit him to a hair.

Here is the head of a——well, it is hard to tell where you will find him, but wherever you do, he is a sharper, as you may see by his hair, beard, cravat, and physiognomy, of which these are a part; for the physiologists have demonstrated that the spirit makes to itself a body, as an expression or embodiment of itself, just as the man then proceeds to dress himself, and so express himself still further.



And as a contrast to this last, take a glance at the clear cut, finished, refined, and elegant dandyism of this gentleman, at the right, who may be no better at heart than his brother on the preceding

page, but who belongs very evidently to another plane of society; and who, if a dandy and a sharper, is one of the most tasteful, exquisite, and superb character. We give it as a specimen of a gentleman's toilette, airy, luxurious, a little audacious even, but still with the unmistakeable stamp of high breeding and fashion. The whole expression is very remarkable. What do you say to this, for example?

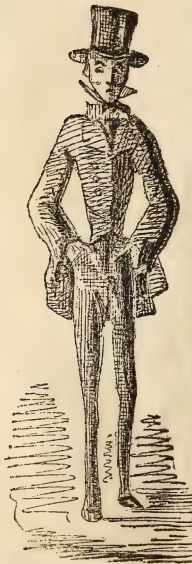


Do we need to



characterize it particularly? Is it necessary to specify the kind and quality of human spirit that would form to itself such a material envelopment; and then resort to these perfectly natural and entirely characteristic expressions of dress and adornment! Verily the gentleman, or, more strictly speaking, the gent, may speak for himself.

Below him is another, the costume entire, and the whole expression in all its completeness—style, fashion, attitude; an easy, good-natured, comfortable, happy dandyism, found in Paris, and probably nowhere else in the same perfection. This gentleman lives on the Boulevards, the Champs Elysees, the cafes, and the theatres, while madame is an active woman of business, who keeps a shop and supports the family.



Quite the opposite of this figure, which has breadth and ease, and a careless and happy conceitedness, is our thin friend at the left, who with a Calvin Edson-like development of muscle and cellular tissue, dresses in the same niggard style, and is as careful of broadcloth as nature has been of his carnal integuments. Wouldn't you wager that the clothes grew on the body, or were made for it by a most conscientious tailor, who had been bound over never to make a misfit? It is a starveling style, black in color, a little threadbare, and without "the aid of foreign ornament"

Speaking of contrasts, here is another ; and how can we better show the power of culture, the importance of manner, style, costume—of all that makes the man or woman of society, than by presenting these copies from all phases of life to the eye, and letting them make their clear impression on the mind?

Here is a stable boy, in the witness stand, called upon to testify. It is

the great event of his mortal career. It is the era in his life to which his memory will ever go back, and from which he will reckon all circumstances. He has no clear idea of whether he stands on his head or his heels. There is a roaring in his ears ; he feels his hair creeping ; his knees are unsteady ; his mouth is precious dry, and his tongue cleaveth unto

the roof thereof ; his tremulous voice, hoarse and sepulchral, startles him, and he seems to stand in the full glare of all the eyes in the universe. So he stands with his mouth open, his eyes staring like two saucers, twiddling his thumbs, changing from one foot to the other, and all for the want of a little culture, experience, or discipline of life, such as gives confidence in the place of bashfulness, and repose to the most fidgety.





Now turn to another subject. This man is not bashful. It wouldn't trouble him to give his testimony anywhere. He is smart, and knows it himself, and don't care who else finds it out. He is well dressed, and has a perfect consciousness of that fact also. He is ready for anything—a man of business, that will cut his way through all opposing obstacles. His self-esteem, his smart brusquerie, his up-and-at-you style of manner and conversation, and his attitudes, that have more independence than grace, are not placed here for your imitation.

Here are the two extremes, and a golden mean of a modest, quiet, but calm and brave self-possession lies between. The perfection of good manners is *repose*; not the languor of the dandy or *l'homme blasé*, the used up man of fashionable dissipation; not the coolness and nonchalance of the artificial fop; not the cold hauteur of the parvenu aristocrat, who is obliged to nurse his dignity; not the fussy pretentiousness of a man always thinking of his looks and manners; but the calm, easy, simple dignity of a true gentleman, which ever results from the consciousness of intelligence and worth; but which no art will ever enable the aspirant to successfully imitate, who is at heart conscious of his unworthiness of this high distinction.

Still less do we commend, ambitious and tasteful youth, who desirest to be an accomplished gentleman and worthy of the highest place in social estimation, still less do we commend to your imitation, but rather in many respects to your most earnest reprobation, the style and manner hereunto annexed; our tall friend, him with the shabby-genteel clothes, the shocking bad hat, the general appearance of being very much out at the elbows, and the abandonment of a pipe. When a man who has ever called himself a gentleman leaves off his gloves, it may be for a good reason or a bad one. It is either to go to work, or in abandonment to the fate of a loafer; but when a gentleman takes to a pipe, he does an act which we are much too gentlemanly to allow ourselves to properly characterize in these pages.



This is a style in all respects remarkable, picturesque, and with a certain air of careless grandeur worthy of our admiration, but not, as we have already intimated, of imitation.

Not more so is the slight retrospection our artist has given of a brother artist, who indulges in such eccentricities of genius as letting his hair grow

and go at its own sweet will ; who wears a hat utterly amorphous, "without form and void," unless his head is accounted something ; a short and very shabby cloak, and other habiliments fitting the extraordinary figure they embellish.



While dwelling on these eccentricities of costume, we must not forget our own national portrait, as drawn by Mr. Punch ; and as we have given his limnings of some rather remarkable specimens of the free-born

Englishman, it is but fair that we give his conception of the model American citizen, in full costume.

This is assumed to be the appearance of the model or ideal American ambassador presenting himself at a foreign court, in his own national dress, in compliance with the patriotic suggestions of Secretary Marcy.

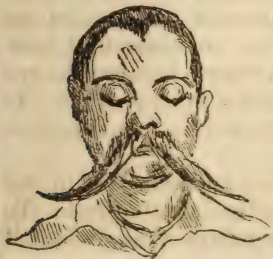
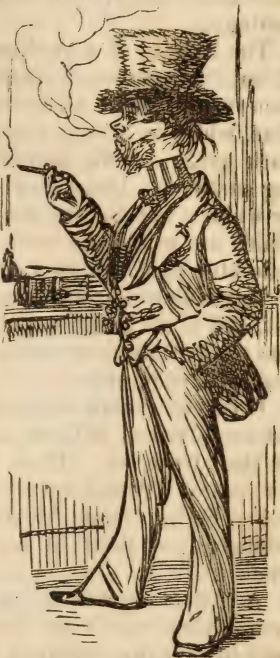
It is worth knowing what our neighbors think of us for two reasons ; one is that we may improve by their criticisms—the other, that we may the better know what to think of them. It will not hurt us to study our own portraits, whether drawn by Trollope, Dickens, or Punch ; and we cannot afford to lose the bit-



terest sarcasm, if it gives us a hint for real improvement.

The shaggy style of costume is artistically presented in the annexed engraving, in which our artist has done such justice to the beard movement, in its incipient stages, as the hardness of the times would permit. The general effect of dress, attitude, and occupation, may be studied by our youthful aspirants to manhood and fashion, with great advantage.

We have already expressed an opinion in favor of the naturalness, the propriety, the healthfulness, and the beauty of the entire beard, untouched by the razor, but



trimmed, as the hair is, and in the same proportion, with the scissors. We have examined the subject in every light, and this is our final conviction.

That the subject may have fuller justice, we give a head, in which moustaches have been cultivated,

in the antique style, while the chin is shaven, that their luxuriant growth may show to the better advantage.

The toilette of a gentleman, at this time, allows of but little choice of colors. In this country, nineteen-twentieths of all coats are black; a few are blue, which is a very rich and beautiful color, and dark green, brown, and claret are worn as a morning costume. Dress pantaloons must also be black, or white; but in the morning, drabs, grays, and plaids are worn. In vests, a light buff, or figures of pale blue or violet, may be ventured upon.

But ladies wear all colors—the deepest, the richest, and in the greatest variety. In selecting colors, you must study their harmony with your complexion and with each other.

Rose red cannot be put in contact with the rosiest complexions without causing them to lose some of their freshness. Dark red is less objectionable for certain complexions than rose red, because, being higher than this latter, it tends to impart whiteness to them in consequence of contrast of tone.

A delicate green is, on the contrary, to all fair complexions which are deficient in rose, and which may have more imparted to them without inconvenience. But it is not as favorable to complexions that are more red than rosy, nor those that have a tint of orange mixed with brown, because the red they add to this tint will be of a brick red hue. In the latter case, a dark green will be less objectionable than a delicate green.

Yellow imparts violet to a fair skin, and in this view it is less favorable than the delicate green. To those skins which are more yellow than orange it

imparts white ; but this combination is very dull and heavy for a fair complexion. When the skin is tinted more with orange than yellow, we can make it roseate by neutralizing the yellow. It produces this effect upon the black-haired type, and it is thus that it suits brunettes.

Violet, the complimentary of yellow, produces contrary effects ; thus it imparts some greenish yellow to fair complexions. It augments the yellow tint of yellow and orange skins. The little blue there may be in a complexion it makes green. Violet, then, is one of the least favorable colors to the skin, at least, when it is not sufficiently deep to whiten it by contrast of hues.

Blue imparts orange, which is susceptible of alloying itself favorably to white and the light flesh tints of fair complexions which have already a more or less determined tint to this color. Blue is, then, suitable to most blondes, and in this case justifies its reputation. It will not suit brunettes, since they have already too much of the orange.

Orange is too brilliant to be elegant ; it makes fair complexions blue, whitens those which have an orange tint, and gives a green hue to those of a yellow tint

Drapery of a lustreless white, such as cambric muslin, assorts well with a fresh complexion, of which it relieves the rose color ; but it is unsuitable to complexions which have a disagreeable tint, for the reason that white always exalts all colors by raising their tone ; consequently it is unsuitable to those skins which, without having this disagreeable tint, very nearly approach it. Very light white draperies, such as muslin, plaited or point lace, have an entirely different aspect.

Black draperies, lowering the tone of the colors with which they are in juxtaposition, whiten the skin; but if the vermillion or rosy parts are to a certain point distant from the drapery, it will follow that, although lowered in tone, they appear relatively to the white parts of the skin contiguous to this same drapery, redder than if the contiguity of the black did not exist.

In suiting the hat to the complexion, remember that a delicate, pale complexion should wear a pink lining, but where there is color with it, blue or straw color should be worn. A brunette or dark complexion should wear white lining, with a delicate rose trimming; never black unless unavoidable. A large person, with small features, should never wear a small hat, unless the fashion imperatively demands it. The reverse with small persons. An extremely red or yellow complexion should not wear high colors. Yellow, lilac, and red, are the most trying colors to the complexion.

For most persons, and most occasions, pale tints of blue, rose, violet, &c., and the neutral tints, are more elegant and becoming, than higher, and more positive colors; and the same woman, who, dressed in one style, would seem tasteful and refined, would have a vulgar, dowdyish appearance in the other.

A beautiful and becoming costume is a picture or a poem. Show your genius and goodness in its composition.

Let your appearance when dressed, be like some delicate flower, the one you most admire; or, like a bouquet of flowers, tastefully arranged. A woman of delicate taste will be like a white, or blush, or moss rose; like a violet, or an azalia; not like a sunflower, a peony, a poppy or a hollyhock. En-

deavor to study nature in her most lovely and delicate moods.

A gentleman's hair is left to the hair-cutter, and his own comb and brush. It requires to be kept clean; to be worn, not too long, and either carefully or carelessly, as he may think most becoming. The style in this little tableau, which represents a man of evident fashion, leading a lady forward to be presented to the company, or to take her place in the quadrille, is not unbecoming to certain styles of person.



In the city, our ladies of the *beau monde* also have their hair dressers, or *coiffeurs*, for all great occa-

sions, who with dyes, and unguents, false hair, braids, curls, and flowers, work wonders.



We give a beautiful engraving of this style of artistic decoration; but our country readers, who must dress their own hair, or assist each other, will find no difficulty in developing the beauty of this glorious ornament. All hair should be well washed; carefully dried and made glossy by brushing. The nicest onguent is a pure castor oil, with its natural

odor covered with rose, violet, or some faint and favorite perfume; but not the spicy and musky aromas of the barber shops, or bad cologne. Or, you may take pure olive oil, and stiffen it a little by melting with it some beeswax and meal, the purer and whiter the better. Oil perfumes may be gathered from the petals of flowers, by letting them soak in the oil, and then pressing them out. Some hair grows rancid, if not carefully dried, and gives out an unpleasant odor. Of this, "O, beware!"



The above head dress approaches a cap ; but what a change from the days of our grandmothers. Truly "the world moves." We read this often, in the Tribune and elsewhere, but here is the evidence. In all the past eras of the world, from Helen of Troy till now, there have been no such head-dresses as these !

Fashion has had, and may still have strange vagaries in these adornments ; building up the feminine head in lofty towers and horns, with ribbons, feathers, powder and pomatum, and covering masculine shoulders with immense flowing wigs of curled horsehair ; but may we not hope that such tasteless eccentricities and absurdities are now forever vanished, and that we have entered at last upon a tasteful era ?

And then the bonnets. Do we not remember the frightful things, dear, and, in spite of them, lovely ladies wore twenty years ago? What a contrast were those great, flopping, umbrella-like monstrosities—that we should ever say it!—to the delicious little gauzy beauties of to-day! Such a love of a bonnet as this, for example. But alas! while we write the fashion may be changing; and what now seems so beautiful, so becoming, so very charming, may in time come to *seem* ridiculous!

You doubt. You go to your glass, and try on the last new purchase, and wonder if there ever was anything so pretty and so becoming. Your grandmother did the same, and your mother also; and if your memory goes back a few years, you may probably recall some faint rapture over a very different form, which yet was “Oh! so becoming!”

We shall make no effort to explain these things. We cannot tell why the Chinese find ecstasy in little feet, and serene enjoyment in shaven heads and their long, wonderful pig tails. No more can we tell why, against all the laws of nature, all the rules of art, all classic standards of beauty, and all principles of health, our women, for three generations,



with their often puny and short-lived children, have been martyrs to tight lacing !

When the vagaries of fashion cramp the waist and pinch the feet, they destroy life ; when they are an outrage on good taste, their moral and esthetic influence may be equally injurious.

We give below a bonnet with a head in it ; a light and beautiful texture of lace and flowers, show-



ing the face and the hair. Is it not enough ? It seems to us sufficient—but let the milliners work on. Meantime we give one beauty more, “ A love of a bonnet,” surrounding like a rich frame, the beautiful picture of a love of a face, and such a lace

mantilla, as will make many of our readers sigh, because they can never hope for such a luxury. If they knew all it cost, they might not want it.



We give here for the contrast, and to show another variety of style, a riding costume, with the effect of the more manly hat, usually worn on horseback, and its heavy trimmings of feathers and ribbons—too heavy, we think, for the best style :



We must not forget there are children to be dressed, and that their costume and adornment is a

matter of the very first importance. The styles of children's dress for a few years past have been rich, and of great variety. We select two styles of boys' dresses, suited to young gentlemen from three to six years old. The first, is a graceful curly headed darling, who seems nearly as handsome as possible.



The other, a more elaborate appareling of a young master, a little older perhaps, but in the same state of transition from baby-hood youth, which in this country is not apt to be of long duration. These styles may be seen in Broadway, and among our people of fashion :



We have also the costume of a young gentleman, who at the advanced age of eight years is no longer a child, and has discarded the fripperies of ribbons, feathers and laces, and assumed a costume more worthy of young America, and, we must say, rather more to our taste, even at an earlier period.

But for a nice pretty little girl of three or four years old, what can be more neat or becoming than the next? We submit it to the eye of every father and mother, with the assurance of a hearty and unanimous verdict in our favor. The whole style is charming—so it seems to us; but



it may be that we should think such a sweet little darling charming in any possible fashion :



But here comes a young lady we must treat respectfully. No longer a child, she is in the full bloom of the bellehood of eight years old, and her dress, from boots to bonnet, seems to us as near perfection as any sublunary fashion can be. May the time come speedily when every little lady in this

country seven years old shall dress as tastefully and becomingly :



The first necessities of the toilette are plenty of clean soft water, of which pure rain water is the best; plenty of towels, coarse and fine; good fine

soap, which will cleanse and soften the skin, and not make it rough, or leave an unpleasant odor; combs, coarse and fine; hair brushes, with long stiff bristles; a nail brush; a tooth brush; brushes for hat and clothes, and, if you wish to be thoroughly independent, for shoes; a good sharp penknife to cut the nails; scissors to trim the beard, if a gentleman, and for fifty things if a lady; tweezers to remove superfluous hair, not from the head, but from the face, neck, ears, nose, &c.; and needles, thread, and buttons are very convenient.

To these you may add hair oil, if you require it; hair dye, if you need it, for hair or beard; perfumery, such as you like, and such as will not offend others; but in this have great care; prepared chalk if you are sallow; but this must be used with much caution, or it will show, especially in daylight; and if you are pale, and wish to just touch your cheek and chin, and the end of your nose, with a faint tinge of rouge, I do not know that there is any more harm in it than there is in false hair, or dyes, or all the stuffings and paddings of dress-making.

The nonsense that has been written about rouge producing wrinkles is very droll. A little lake or carmine, tinging the cuticle, and coming off in twenty-four hours, bears the blame of late hours, bad suppers, dissipation, and the passions. But white or red must be used very carefully, or they will be detected. Perhaps it is no matter if they are; still one would wish to wear them tastefully.

Frequent cutting and much brushing promotes the health and beauty of the hair; and I believe cold water to the roots, every morning, to be one of the best preservatives.

Will you wear a wig, if bald? Most people of

fashion do ; ladies always, or its equivalent. But a manly bald head is sometimes very becoming.

Night-caps, except some very pretty ones the ladies have, are neither healthy nor becoming. A child should never wear a cap in doors, and a night cap on a man is—not romantic.

The cost of dress may call for consideration. The dress of a gentleman, one year with another, may cost from one hundred dollars to one thousand ; that of a lady, from one hundred and fifty to any sum she chooses to expend upon it. The single item of gloves often costs from one to two hundred dollars, and shoes as much more. Still a lady who is prudent and economical, can dress like a lady, in New York, for two hundred dollars a year ; but this requires great nicety, and some self-denial. It does not admit of hundred dollar cloaks, fifty dollar handkerchiefs, nor twenty dollar bonnets.

A gentleman's wardrobe, or single outfit, may cost from one to two hundred dollars ; but without dandyism, or any extravagance.

These estimates, we are aware, will be considered absurdly low, by people of fashion and extravagance ; but the thousands of worthy gentlemen in this country who live and support families on salaries and incomes of from three to five hundred dollars a year ; and ladies who are paid less than this for the exercise of the finest talents, will be better able to understand it. People who waste on a single article of dress, enough to support several worthy families, are no proper rule for the graduation of a gentlemanly outlay. The principle of economy in dress must always remain a mystery to those who, possessed of ample means, habitually gratify each desire as it arises.

But after all the best cosmetic is health; and the processes by which we obtain health are the best means of insuring beauty. Upon these you cannot be too well informed; nor can you give too earnest heed to the whole Science of Life.

Agriculture is perhaps the most natural, healthful, and truly dignified occupation. And there is no reason why the costume of the farmer and the horticulturist should not correspond to this condition. Punch has given a portrait, which we copy, of a model farmer—the model being his Royal Highness, Prince Albert. The dress is a good one, and we see no reason why an American farmer may not be costumed as becomingly.

Those who object to gymnastics on the ground of their unnaturalness and un-

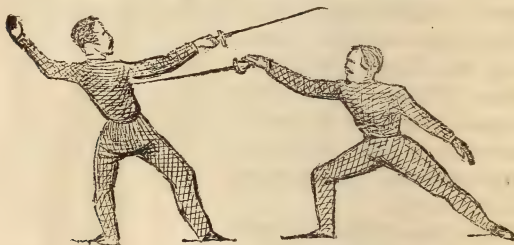


productiveness, must "hurry up" the "attractive industry" we read about. Boys and girls must have exercise, and will have that of a pretty violent character. Let it be as systematic as possible, giving the most free and thorough, and at the same time the most joyous exercise to the whole physical system.

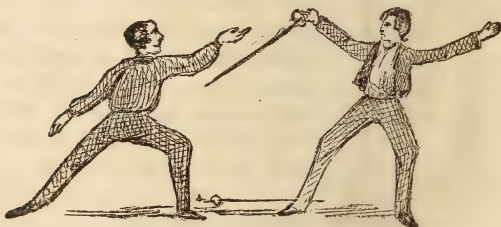


Among the graceful exercises of a somewhat riper age, favoring the development of manly graces, tact, quickness, and the self-reliance of a confidence in one's own resources, is the art of Fencing.

We give two figures, to show the extent of muscular exercise, and something of the grace of its constantly changing positions; but no still figures can give any clear idea of its elegant and rapid evolutions.



In the above the combatants, who should wear masks of wire, with buttons on their foils, to guard against the possibility of accidents, which have



sometimes been fatal, are in the position of giving and receiving the lunge. In the last, by a successful evolution, one of the combatants is disarmed, and finds his sword lying at his feet.

These figures may have little to do with fashion and the toilette, yet the time was when every gentleman had his foils hanging in his room, and considered fencing not less needful than dancing, as the accomplishment of a thorough gentleman—the gentleman, who now too much discards the manly and athletic exercises, content if he but



“Sport him nimbly in a lady’s chamber,
To the lascivious pleatings of a lute.”

Genius claims the privilege of eccentricity in dress, in attitude, in action. Who expects your sublime poet or your great musician, to dress like



other people? Much may be excused to the occupation of a mind intent on its own creations, but the affectation of such peculiarities is a trait so contemptible that it would be well to avoid its appearance. Still, professional celebrities seem to know the secret of success; and a prodigy must seem to be prodigious.

If these hints, enforced with such artistic embellishments as we have at command, enable the reader to attain to his capability of graceful and attractive elegance of costume and behavior; and to avoid the rude, the awkward, the shabby, the discordant, the extravagant, and the ridiculous; a generous and kindly appreciation will be a sufficient reward for all our exertions.



THE COXCOMB AND THE COQUETTE.

CHAPTER XXVI.

CONCLUDING REMARKS.



OWEVER the gentle reader may regret the necessity, we must bring our book to a conclusion. Art is long, but life is short; and if you spend all your days in the study of politeness, you will have no time for its practice. As we are not heard for our much speaking, neither are we read for our much writing. Doubtless it would have been possible to compress this work into a hundred pages, or ten, or a single sentence; for a word may comprehend all truth. But this is not the way that people are educated. Besides, it would be rather difficult to condense our illustrations, which are quite as instructive, and a little more amusing perhaps, than the letter-press.

We shall occupy what space remains to us with such observations as may have been elsewhere omitted, or as are suggested by the close of our labors, and may be of use to the reader, who by this time is thoroughly indoctrinated in the principles of good breeding, and has, no doubt, made good progress in their practical application. For it is a characteristic of our countrymen that they dare to undertake anything, and generally accomplish what they undertake.

It used to be our ambition to get rich, or be President; but these things are now become so common and so easy, that they lose their charm. Probably the best ambition just now is to be distinguished as an eminently tasteful and accomplished lady or gentleman. As hereditary aristocracies are losing *prestige*, we had best create a pure and genuine aristocracy, of the finest blood, the best breeding, and the noblest action and endowment.

This can be done by securing great health and vigor, by care of the person, a pure diet, exercise, harmony of the passions and faculties, resulting from a large and varied activity of all, rather than the repression of any; by that development of the highest capability of every nature, in which consists its beauty and nobility. The scientific principles of breeding and culture, now understood and practiced with respect to vegetables, fruits, and the lower animals, would, if applied to the human race, in three generations change the whole aspect of human society, by the elevation of the whole human character.

There is no quality of man, any more than of any species of vegetable or animal, that may not be made universal. What is now the exception, in strength, longevity, beauty, genius, or moral excellence, may become the rule, and be so universal, that any deviation would be considered monstrous. Our labors tend to this result, which will follow in proportion as our instructions are obeyed.

How will you begin? Do the first thing you can see to do. Clean your finger nails, perhaps, or your teeth; overhaul your wardrobe; provide yourself with proper night clothes; see to the purity of your person and surroundings, as the first element

of good taste. Introduce your whole skin to a familiar acquaintance with water, warm, cool, or cold ; but for its health and yours, the colder the better. We know delicate ladies who find strength and beauty in having ice in their morning baths the year round.

Resolve that you will not breathe an impure atmosphere when it is possible to get any other. If your church is not well ventilated, decline attending service until it is. If theaters impose bad air upon you, renounce the drama. If you cannot go into society without breathing over the breaths, and odors, and emanations of whole crowds of people, have the delicacy to keep out of their company until they can learn to treat you with the hospitality of a decent atmosphere.

Resolve to eat and drink what you know to be healthiest, purest, and in all respects best ; and eat habitually, in the manner you understand to be according to the most refined usage. Resolve not to make yourself, in any of the habits of your life, in eating or drinking, an object of disgust. Do this, and you will be well advanced in the path of progress.

Habitually regard the rights of others. You cannot come into the presence of another but there arises this question of rights. Guard your own from unscrupulous and wanton violation ; but be still more careful not to trespass upon those of others. Courteously grant a little more than justice requires. Turn out a little more than half way. Nothing is lost by courtesy. The sentiment of justice, though often perverted and lost sight of, still rules humanity. The very organ grinder knows he can trust it, and that, if you listen to his music, you will give him your penny in return.

Avoid importunity. If you seek a right, assert your claim with dignity. If you ask a favor, do not demean yourself, like a street beggar pleading for charity. Importunity sometimes wins an unwilling assent. A woman "marries a man to get rid of him." But in most cases you are more likely to be offered what you do not need, than to obtain by solicitation what you do. Everybody is ready to help those who have no need of assistance—to lend money to those who have enough. It is not a lack of charity, but of security. Men lend where they feel secure of being repaid; they lend influence or favor where it can be returned to them.

It is a part of the social reciprocities to be re-



spectful to those from whom you ask respect. Never in the world, probably, did a gentleman sit in this fashion in the presence of a lady. It is an attitude of the barrack or the bar-room; and the lady who reads this book will probably become conscious for the first time of the possibility

of such a position,—that is, if she has had the good fortune to associate with none but gentlemen.

There are persons who never seem to be satisfied with civilized usages. They would rather sit on a table than a chair; and in a chair prefer the support of two legs to four. These are the horror of all housewives. Tipping, screwing about, wriggling,

they break down one chair at every visit, and should be constantly followed by a cabinet maker, with screws and a glue pot, to repair damages.

The elegant custom of sitting with the feet elevated above the head, is believed to be purely American in its origin, and generally confined to this continent in its practice. It can scarcely be considered either useful or ornamental; and if practiced at all, it should be in the seclusion of one's



own private apartment. We would not encourage an undue fastidiousness, but it is certain that a gentleman who should allow himself to be seen in such an attitude by a lady, could not recover against her in an action for breach of promise. Whether it would be deemed a sufficient ground for a divorce, in this era of liberal marriage laws, the courts must decide. The attitude is, as Shakspeare says—but we may spare ourselves the trouble of making the quotation.

If this elevation of the understandings of the people is a trait peculiarly American, the attitude we next give is as exclusively that of the respectable Englishman. If there is a



fire-place in a room, or any sign of a place where one might be kindled, the Englishman turns his back to it, spreads apart his legs, and separates his coat tails. Summer or winter it is the same; in heat or cold. Turn an Englishman into a room, and he backs up to the fire-place, expands himself, and stands at ease. It is his one idea of comfort. He is lost, uneasy, forlorn, in every room where this position is inadmissible. In such a case, he generally gets one foot in a chair. It is possible that some Americans may have acquired this habit by imitation, or as a hereditament.

It is not allowable to recline at length on a sofa, except with persons where you feel entirely familiar. Under other circumstances, easy, lounging manners are very bad manners.

Be careful of little habits, which may follow you a lifetime, such as biting your nails, putting a finger to the nose, picking the cheek, &c. If you have such a habit, resolve to be free from it, as you would from any disease.

When you are giving or receiving change, it is well not to put it in your mouth. I know the omnibus drivers do it, and very nasty it is of them; and we have an anecdote of a beautiful country girl who, taking a sixpence from her *porte monnaie*,

held it in her lips, then passed it to a gentleman to hand up to the driver. Smitten with the beauty of the charming rustic, the sentimental city youth kissed the precious coin, and putting it in his pocket for a souvenir, handed up a sixpence of his own !

Coin is not very clean, and bank notes are sometimes offensively dirty. It is well to wash after handling either. A polite shop-keeper never gives copper change unless wrapped in a paper. The time will come, we presume, when every bank will redeem its dirty bills with clean ones ; or we may have bills that will wash ; or be able to dispense with them altogether.

When you borrow money, if but a sixpence, pay it with scrupulous punctuality. There is a delicacy in these matters that cannot be violated. Borrow as seldom as possible ; lend cheerfully, courteously, when you can ; and refuse firmly where the loan is too much or the risk too great. Offer your purse as freely as you do any other civility, where it may be needed. Those best entitled to such assistance, are often the last to ask, or the most unwilling to accept it.

Never treat a debtor rudely. The most despicable insolence is that of the purse. If a man cannot pay, you gain nothing by insult or harsh treatment ; if unwilling to pay, he feels justified in his refusal by your bad manners. The creditor who abuses or insults a debtor, really loses his claim to the money, for the insult should be considered an offset.

Avoid all indebtedness if possible ; but if you must owe, let it be to few persons, and in large amounts, rather than small ones. Pay all little personal matters, and the needy, and owe those

who can afford to wait, and whom you can compensate.

It is often better to go to a pawnbroker or a man who makes a business of lending, than to ask an acquaintance; it is seldom indeed that one can properly borrow of a mere acquaintance, unless a loan is voluntarily offered.

In love, men and women may make and accept many sacrifices. The man who would give his life for a woman is not likely to think much of dollars. But if there is any doubt about the nature or continuance of the love, it is best to call in prudence.

It is said that there is no friendship in trade.



This is a maxim worthy of pirates. Where friendship exists, it must extend to all relations. A true gentleman will not do an ungentlemanly act in the cotton market or on the stock exchange, any more than in his dining-room. A gentleman will be courteous everywhere, and not make a bear of himself when his young and pretty wife hap-

pens to admire a handsome passing uniform, without thinking at all of the officer who wears it!

Apodos: when the government happens to station a regiment or two of our gallant army in your neighborhood, ladies, and you invite the officers, fine fellows as they generally are, to your parties, think twice before you lavish all your attentions upon them, and utterly neglect those who are quite as good, and who have been for years your obse-

quious admirers. Such thoughtless conduct sometimes causes heartaches that last a lifetime.

It is well for a gentleman to be handsome, and to know it; but not to make it too evident to others that he lives in such a consciousness. Women are attracted to coxcombs; they like to subdue them; but I think they seldom give them a place in their hearts. It is my observation that no man is so likely to be trifled with and jilted.



THE COXCOMB AND THE COQUETTE.

Have the habit of coolness, presence of mind, order, and thoughtfulness. It is not well to go about with your shoe untied or a stocking ungartered; to walk the streets with one trousers' leg

tucked in your boot; to forget your gloves when you ought to wear them; to have your cravat awry; or, misery as it often is, to forget your pocket handkerchief when you have most need of it—a thing, too, you can neither borrow nor lend; but if you ever *do* borrow such a thing, and you may, and must where needful, you can only return it clean and nicely done up.

Of handkerchiefs. Let them be white linen, as fine as you can afford, neatly embroidered for a lady, but plain for a gentleman. Gentlemen no longer carry silk flags and bandannas. Put your handkerchief *in* your pocket; if you leave it hanging out, you deserve to lose it.

Put your gloves entirely and neatly on the hand,—not half on, nor carried to show you have them. The glove is a pretty good test of gentlemanly habits. Those who are not at home in them, wear them ostentatiously and awkwardly, and are glad to get them off; while those who have been used to them, feel lost and uncomfortable without them.

Ladies kiss each other—on the cheeks, probably



They kiss and are kissed often, we happen to know, because it is the custom, when they would much rather be excused; and this complaisance is possibly sometimes extended to the other sex.

As a matter of principle, no form ought to be customary or obligatory, which may in some cases be disagreeable. In some countries kissing is the common salutation of both

sexes. Under the "blue laws," it was an offense for a man to kiss even his wife in the presence of a third person, if their daughter. According to the French code, a woman gives her hand to a gentleman to kiss, her cheek to her friends, but scrupulously keeps her lips for her lover. To allow one she did not love to kiss her on her lips, would be an outrage on the delicacy of the sentiment.

False pride and false dignity are very mean qualities. A true gentleman will do anything proper for him to do. He can soil his hands or use his muscles when there is occasion. The truest gentleman is more likely to carry home a market basket or a parcel, or to wheel a barrow through Broadway, than many a conceited little snob of a shop boy.

Society has no measure of character. It demands, therefore, a certain style, dress, manner, and reputation, as the best guarantees it can have.

It is not often necessary to intrude your idiosyncrasies or acquired peculiarities upon others. If you have a mission to be a reformer, choose proper times and places for your reformatory efforts, and try to adapt supply to demand. But otherwise, if you cannot eat, drink, dance, play, or in any way amuse yourself as others do, let your refusal be as quiet and as unobtrusive of censure as possible. If, being a professor of religion of some of the stricter sects, you are invited to dance, or take a hand at cards, or make one of a party to the theater, you will remember that the offer is made in courtesy, and is to be courteously declined, and that this is probably the only way in which you can express your disapprobation.

Act always, not rashly, but with a certain prompt-

titude. Consider, but by yourself. Don't stand saying, "Well, I don't know; I would like to go, but I don't see how I can;" and so on for half an hour. Particularly, when parting with any one, but a lover, let it be at once. Long leave-takings are insufferably tedious—particularly to third parties.

It is not polite to *insist*. For example, do not insist on paying, when another wishes to pay for you; particularly do not, where it is at all proper for the other to pay. Struggles and scrambles in such a case are very ill-bred. If your friend is before you, in paying a fare, pass it quietly, and return the compliment when you have the opportunity. But of all things do not offer to pay when you are receiving the attentions of another, who may claim the right to defray the expense. But when you are one of a party, for your convenience, and asked out of civility, firmly insist on paying your part, before or afterward. There are certain proprieties of this sort, which no gentleman or lady can safely neglect.

When a lady, with ample means, wishes an escort to a place of amusement, to whom the expense may be a burthen, she can and ought to send privately and get her tickets, and then, simply saying that she has them, and can go if she can find an escort, give a delicate intimation of her wishes.

Many a lady thoughtlessly allows an admirer to almost ruin himself by expensive attentions. Twenty dollars for one evening at the opera; ten for carriage hire and bouquets at a party on another; with costly little suppers and presents, soon run away with a modest income.

There are many things utterly unmentionable. We do not only mean repulsive, disgusting, and wicked things; but things it would be indelicate to

speak of, such as personal favors done to another, the loan of money, dress, or ornaments, family quarrels, certain personal misfortunes, and the mysteries of love. The clergyman who should reveal the confidences of a parishioner ; the physician or surgeon who should betray the secret of some malady or operation ; the lawyer who should gossip of the affairs of his client, would deserve universal execration ; so does any person, who betrays confidences or even accidental discoveries of a similar character.

When a misfortune has occurred, or a crime has been committed, people seem to act as if it were desirable, by the utmost publicity, to aggravate the evil ; when the first impulse with every one should be to remedy, to conceal, if publicity be undesirable, and to prevent future evils of a similar character. Where the pride of a family, the reputation of a woman for virtue, or of a man for honesty, are threatened, those who raise a hue-and-cry are something worse than the wolves who fall upon and devour a wounded companion.

In some companies, particularly on festive occasions, romping games are introduced, with forfeits of kisses. A gentleman will not abuse the freedom of such an occasion. If required, playfully to salute a lady, he will do so prudently and delicately—kissing her hand, her forehead, at the most her cheek. She will not offer her lips, if she be a lady of delicacy, nor will he insist upon what no mere occasion, or circumstance, not even that of being her husband, can give him a right to, without her gracious permission.

When asked, "How do you do?" it is not expected, by any one but the family physician, that you should go into the details of your illnesses.

A lady seldom speaks of "My husband," but of Mr. — ; still more a gentleman neither says "My wife," nor, unless a very remarkable snob, "*my lady*;" but he speaks of Mrs. Jones, as he would of any other lady; if he enters their names on a hotel register, it is not Mr. Jones and lady, but Mr. and Mrs. Jones. We do not speak to a man of his *wife*, nor to a woman of her *husband*, but of Mr. and Mrs. So-and-so.

The eldest daughter is Miss Jones, the others, Miss Mary Jones, &c. When the elder is married, the next in age becomes Miss Jones. Young ladies are very particular about these forms, and must be spoken to or of, with their proper titles. Boys under fifteen, or whatever the manly age may be, are called master, with the same distinctions as with the young misses.

As a lady in society may converse with any one properly introduced, or whom she finds admitted to the same circle, so she is at liberty to correspond by letter, if desirable, with any such person; and no one would presume to have the right to intrude in one case, any more than in the other. The tone of society, in respect to the rights and freedom of the sexes, grows every day more pure. Less evil is done than formerly—at least less is imagined. We have come from the harems and seclusions of barbarism, to the comparative freedom of civilization. The higher and more refined the society, the more free from restraints; and we seem to be tending to the recognition of the absolute right of self-ownership and self-control. Freedom comes to those who are worthy to enjoy it. Even with some liabilities to abuse, it may be better than slavery.

In writing, if you make a mistake, it is better to

pass your pen through the word than to erase it; and not even then to blot it out too carefully. Scraping out words is only for account books or documents requiring great neatness.

It is very impolite to write even the smallest billet on a single leaf.

In writing, figures are used only for sums and dates—all numbers of persons or things otherwise are to be written out. In writing for the press, write, capitalize and point as you wish to be printed, and spell distinctly all words liable to error.

In sending a letter by private hand, more than one seal, or any unusual precaution, would be insulting. But, an envelope, closed with gum, can be opened readily by any one who wishes to do so. In fact, scarcely any letter is safe in the hands of the ingenious and unscrupulous.

Never boast of any service you have rendered another: perhaps a good general rule, covering all particulars, would be never to boast at all.

Never ridicule the country, religion, or love of any one. It is well to remember, that it was only the little accident of being born in one place rather than another, that has prevented you from being a Turk, or Chinaman, or whatever you may happen not to like.

Husband and wife are like two persons in the cabin of the same ship: bound to make the voyage together. But in society, they are to forget each other—they are one, the husband is to the wife another self—but she must forget herself.

Squeamishness, or prudery, is a misfortune, either of nature or a false education, which renders the mind liable to the intrusion of what some philosopher has called "nasty ideas."

To be easily shocked shows an intimate acquaintance with what is shocking. Those who make a business of condemning vice and immorality, and are ready to believe evil of others, judge them out of a consciousness of their own habitual desires ; and this may be, and often is, a very false judgment.

The man who thinks another will steal, or get drunk, or commit any immorality, because he has the opportunity, judges himself with a terrible judgment, because he judges another out of his own heart. Humanity and Religion demand that we exercise the charity of attributing the best motives rather than the worst ; and a charitable judgment, while it is humane to others, is favorable to ourselves. Every good feeling and every good action meet with a sure and abundant reward, if only in the consciousness of right endeavor.



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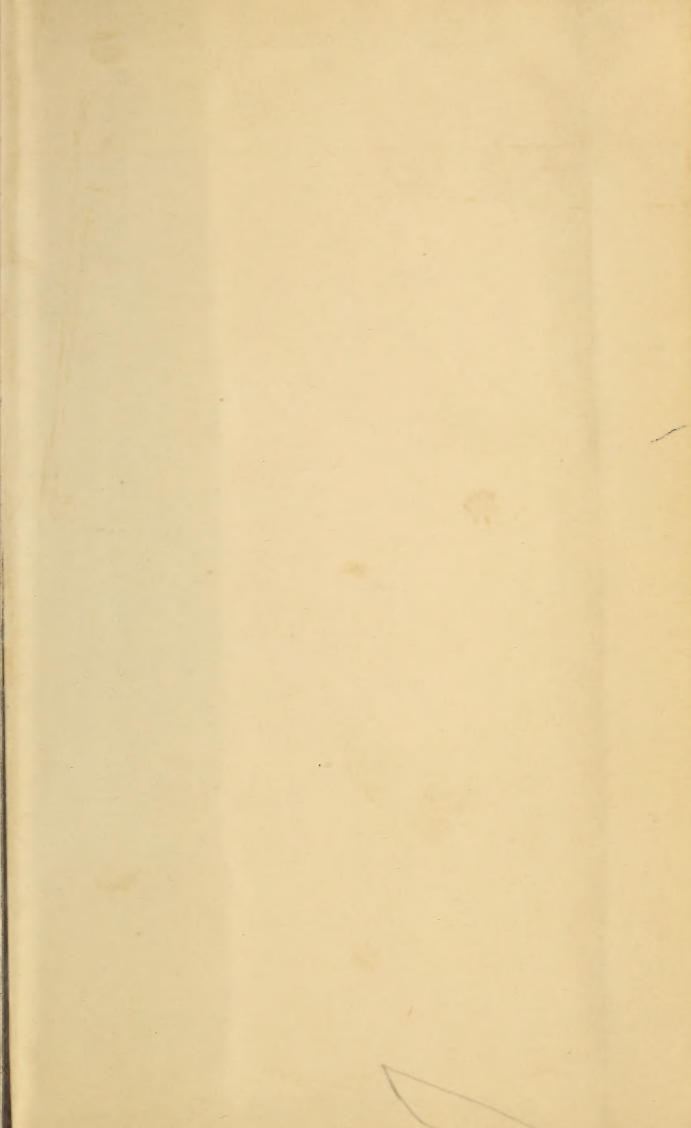
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